

C. R. Foster 54 Pall Mall

THE NEW GALLERY

anxa
88-B
18099

EXHIBITION

OF

THE WORKS

OF

SIR EDWARD BURNE-JONES

1898-1899

PRICE ONE SHILLING

THE NEW GALLERY

Directors.

C. E. HALLÉ.

J. W. COMYNS CARR.

Consulting Committee.

L. ALMA-TADEMA, R.A.
E. ONSLOW FORD, R.A.
ALFRED GILBERT, R.A.
H. A. GRUEBER, F.S.A.
W. HOLMAN HUNT, R.W.S.
J. W. NORTH, A.R.A.

ALFRED PARSONS, A.R.A.
C. H. READ, F.S.A.
SIR W. B. RICHMOND, K.C.B., R.A.
E. R. ROBSON, F.S.A.
ISIDORE SPIELMANN, F.S.A.
G. F. WATTS, R.A.

Secretary.

LEONARD C. LINDSAY, F.S.A.

Assistant Secretary.

MISS THOMAS.

RULES FOR THE SUMMER EXHIBITIONS.

ARTISTS who are desirous of offering examples of their work for exhibition at the New Gallery may send them in on the first two Saturdays in March, such works to be removed whether accepted or otherwise on the following Tuesdays. To prevent disappointment on the part of those who may choose to avail themselves of this opportunity, the Directors of the New Gallery think it only right to add that a great part of the space at their disposal is pledged beforehand, and that the non-acceptance of any work does not therefore imply any kind of judgment as to its fitness for exhibition.

Water-colour drawings sent in for approval must be framed in gold mounts.

No more than two works may be submitted for approval, and no works are eligible which have been previously exhibited in London.

Every work must be accompanied by a note addressed to the Secretary, and containing the name and address of the artist. But these particulars will be considered by the Directors as strictly confidential, and no mention will afterwards be made of any work submitted to them.

All works must be sent and removed at the artist's expense, and those from the country or from abroad must be delivered and removed by an agent, as cases cannot be received at the Gallery. No work can be removed until after the close of an Exhibition.

A commission of ten per cent. is charged to the artists on all works sold in the Gallery.

From the Library of
Frank Simpson

THE NEW GALLERY

EXHIBITION

OF

THE WORKS

OF

Sir Edward Burne-Jones, Bart.

1898-1899

THE NEW GALLERY

Directors.

C. E. HALLÉ. | J. W. COMYNS CARR.

Consulting Committee.

L. ALMA-TADEMA, R.A.	ALFRED PARSONS, A.R.A.
E. ONSLOW FORD, R.A.	C. H. READ, F.S.A.
ALFRED GILBERT, R.A.	SIR W. B. RICHMOND, K.C.B., R.A.
H. A. GRUEBER, F.S.A.	E. R. ROBSON, F.S.A.
W. HOLMAN HUNT, R.W.S.	ISIDORE SPIELMANN, F.S.A.
J. W. NORTH, A.R.A.	G. F. WATTS, R.A.

Architect.

E. R. ROBSON, F.S.A.

Secretary.

LEONARD C. LINDSAY, F.S.A.

Assistant Secretary.

MISS THOMAS.

Arrangement of the Exhibition.

SOUTH ROOM.

PICTURES, CABINET SIZE, IN OIL AND WATER COLOUR.

WEST ROOM.

PICTURES OF THE MIDDLE PERIOD.

NORTH ROOM.

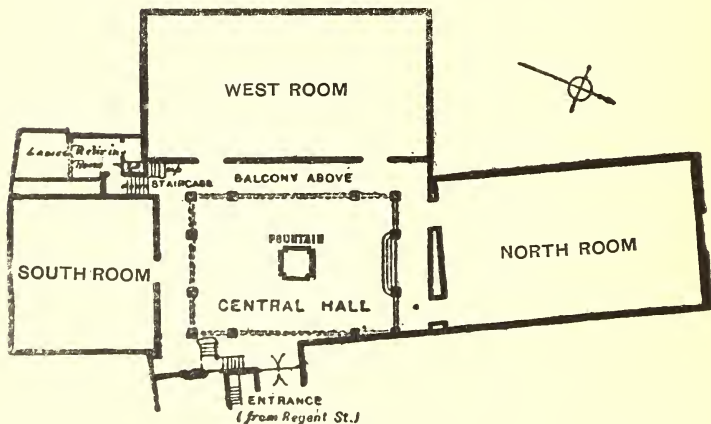
LATER PICTURES, INCLUDING "ARTHUR IN AVALON."

CENTRAL HALL.

DRAWINGS, DESIGNS AND TAPESTRY.

BALCONY.

DRAWINGS AND DESIGNS.



PREFATORY NOTE.

THE Directors and the Secretary of the New Gallery desire to tender their most grateful thanks to all those who have kindly lent their pictures for exhibition, thus enabling them to offer to the public the present collection of Sir Edward Burne-Jones's works, which with very few exceptions is a complete series of the artist's easel pictures.

The Exhibition will be open from December 31st, 1898 till April 8th, 1899.

A selection of Sir Edward Burne-Jones's drawings and studies is on view at the Burlington Fine Arts Club, 17, Savile Row. Orders for admission can be obtained from members of the Club. For particulars apply to the Secretary of the New Gallery.



Digitized by the Internet Archive
in 2015

EDWARD BURNE-JONES

“I THINK Morris’s friendship began everything for me ; everything that I afterwards cared for ; we were freshmen together at Exeter. When I left Oxford I got to know Rossetti, whose friendship I sought and obtained. He is, you know, the most generous of men to the young :—I couldn’t bear with a young man’s dreadful sensitiveness and conceit as he bore with mine. He taught me practically all I ever learnt ; afterwards I made a method for myself to suit my nature. He gave me courage to commit myself to imagination without shame,—a thing both bad and good for me. It was Watts much later who compelled me to try and draw better.

“I quarrel now with Morris about Art. He journeys to Iceland, and I to Italy,—which is a symbol—and I quarrel too with Rossetti. If I could travel backwards I think my heart’s desire would take me to Florence in the time of Botticelli.”

So Burne-Jones wrote of himself more than six-and-twenty years ago. It chanced I had just then written a series of

papers on living English painters; and, with the thought of their republication, had asked him for some particulars of his earlier career. The scheme, I remember, was never carried into effect; but his answer to my inquiry, from which I have drawn this interesting fragment of autobiography, served as the beginning of a long friendship that was interrupted only by death.

In those boyish essays of mine there was, as I now see, not a little of that quality of youthful conceit that could never, I think, have entered very largely into his composition; and if I recall them now with any sort of gratification, it is mainly because they included an enthusiastic appreciation of so much as was then known to me of the work of Rossetti and Burne-Jones. Of Rossetti's art this is not the time or the place to speak; but when, a little later, I too came under the sway of his extraordinary personality, I could understand how deep may have been the debt of obligation that is here so generously acknowledged. For of all men I have ever known he was, I think, to the mind of youth the most encouraging, the most inspiring. So subtle and so strong was his intellectual sympathy that those who came within the sphere of its influence were constrained to give him of their best; and there was certainly no one in whose presence a youth, who was sincere, could dare to be so fearless in the confession of the most secret, the most sacred ambitions.

Little wonder then that to the dream-fed soul of the younger

painter, whose art as yet lacked the means to fix in form and colour the thronging visions that must already have crowded his brain, the friendship of such a man must have seemed a priceless possession : and although, with the patient and gradual assertion of Burne-Jones's individuality, their ways in the world of Art divided, yet even in that later day each knew well how to measure the worth of the other. Of what was highest and noblest in the art of Rossetti, no praise ever outran the praise offered by Burne-Jones to the man he had sought and owned as his master ; and I can recall an evening in Cheyne Walk more than twenty years ago, when there fell from the lips of Rossetti the most generous tribute I have ever heard to the genius of the painter but lately passed away. " If, as I hold," he said, in those round and ringing tones that seemed at once to invite and to defy contradiction, " the noblest picture is a painted poem, then I say that in the whole history of Art there has never been a painter more greatly gifted than Burne-Jones, with the highest qualities of poetical invention." Here we have praise indeed ; but there is at least one living painter, he whose long life still keeps the stainless record of unswerving loyalty to a noble ideal ; to whom also Burne-Jones has here owned his indebtedness ; who would, I believe, accept and endorse even such a judgment as this. And if an artist's fame lives most sweetly, most securely, in the regard of his fellows, who could ask aught higher of the living or the dead

of our time, than that the award of Rossetti should be confirmed and enforced by the painter of "Love and Death"?

"A picture is a painted poem." Upon that Rossetti never tired of insisting. "Those who deny it," he used to add in his vehement way, "are simply men who have no poetry in their composition." We know there are many who deny it:—many indeed who think it savours of the rankest heresy; for herein, as they would warn us, lurks the insidious poison of "the literary idea." Nor can such warning ever be without its uses. The literary idea, it must be owned, has often played sad havoc in the domain of art. Much both in painting and sculpture that the world has rightly forgotten, or would fain forget, found the source of its failure in misguided loyalty to a literary ideal; much even that survives still claims a spurious dignity from its fortuitous attachment to an imaginative conception that had never been rightly subdued to the service of Art.

But though the warning be timely, the definition which it confronts is not on that account to be lightly dismissed. It is true, as Rossetti stoutly maintained, and must ever remain true, of all men who have poetry in their nature. It was true, from the beginning of his career to its close, of the art of Burne-Jones. From *The Merciful Knight* to the unfinished *Avalon*, wherein, as it would seem, he had designed to give us all that was most winning in the brightly-coloured dreams of youth, combined with all that was richest in the gathered resource of

maturity, his every picture was a painted poem. Nay, more, every drawing from his hand, every fragment of design, each patient study of leaf, or flower or drapery, has in it something of that imaginative impulse which controls and informs the completed work. I have lately been turning over the leaves of some of those countless books of studies he has left behind him, studies which prove with what untiring and absorbing industry he approached every task he had set himself to accomplish. And yet, amongst them all, of mere studies there are none. Again and again he went back to nature, but ever under the compelling impulse of an idea ; always taking with him an integral part of what he came to capture. That unprejudiced inspection of the facts of nature which, in the preliminary stages of their work, may content those who are moved by a keener and colder spirit of scientific research, he had not the will, he had not the power, to make. For every force carries with it its own limitation ; nor would it ever have been his boast that nature owned no more than she was fain to yield to him. If, then, with unwearied application he was constantly re-seeking the support of nature, it was with a purpose so frankly confessed, that even in the presence of the model the sense of mere portraiture is already seen to be passing under the dominion of the idea. At their first encounter the artist's invention asserts its authority over his subject ; and not all the allurements of individual face or form

which to men of a different temperament are often all-sufficing, could find or leave him unmindful of the single purpose that filled his mind and guided all the work of his hand.

It is this which gives to the drawings of Burne-Jones their extraordinary charm and fascination. He who possesses one of these pencil studies has something more than a leaf torn from an artist's sketch-book. He has in the slightest of them a fragment that images the man: that is compact of all the qualities of his art; and that reveals his ideal as surely as it interprets the facts upon which he was immediately engaged. And yet we see in them how strenuously, how resolutely, he set himself to wring from nature the vindication of his own design. There is no realist of them all who looked more persistently at life, who spared himself so little where patient labour might serve to perfect what he had in his mind to do; and if the treasure he bore away still left a rich store for others, it is because the house of beauty holds many mansions, and no man can hope to inhabit them all.

“A picture is a painted poem.” Like all definitions that pass the limits of barren negation, it contains only half a truth. Like most definitions forged by men of genius, it is chiefly valuable as a confession of faith. There is a long line of artists to whom, save in a forced and figurative sense, it has no kind of relevancy. And they boast a mighty company. Flanders and Spain serve under their banner. Rubens and

Velasquez, Vandyck and Franz Hals, aye, and at no unworthy distance, our own Reynolds and Gainsborough, are to be counted among the leaders of their host. And long before the first of these men had arisen, the tradition they acknowledged had been firmly established. It was Venice that gave it birth. Venice, where not even the commanding influence of Mantegna could hold back the flowing tide of naturalism that rose under the spell of Titian's genius. Out of his art, which contained them both, came those twin currents of portraiture and landscape that were destined to supply all that was vital in the after development of painting in Europe. All that was vital; for though Religion and Allegory, History and Symbol, still played their formal part in many a grandiose and rhetorical design, these things were no longer of the essence of the achievement. To the painters who employed them, nature itself was already all-absorbing. The true poetry of their work, whatever other claims it may seem to advance, resides in the mastery of the craftsman; it cannot be detached from the markings of the brush that give it life and being. To wring from nature its countless harmonies of tone and colour, to seize and interpret the endless subtleties of individual form and character,—these are the ideals that have inspired and have satisfied many of the greatest painters the world has produced. Who then shall say that Art has need of any other, any wider ambition?

And yet, as I have said, the house of beauty has so many mansions that no single ideal can furnish them all. Nature is prodigal to those who worship her ; there is fire for every altar truly raised in her service. And so it happened that while Venice was perfecting a tradition destined for many a generation to sway the schools of Northern Europe, there had risen and fallen at Florence a race of artists, such as the world had not seen before and may haply not see again, who had asked of Nature a different gift, and had won another reward. That imperishable series of "painted poems" which had been first lisp'd in the limpid accents of Giotto, had found their final utterance in the splendid dialect of Michael Angelo. In the years that interven'd, many hands had tilled the field ; many a harvest had been gathered in ; but so rich had been the yield that the land perforce lay fallow at the last ; and when Michael Angelo died Florence had nothing to bequeath that the temper of the time was fit to inherit.

From that day almost to our own the ideal of the Florentine painters has slept the sleep of Arthur in Avalon. Those who from time to time have sought to recapture their secret have gone in their quest, not to the source, but to the sea. They have tried to begin where Lionardo, Raphael, and Michael Angelo left off : to repeat in poorer phrase what had been said once and for all in language that needed no enlargement, that would suffer no translation. They made the mistake of

thinking that the forms and modes of art are separable things, independent of its essence ; that the coinage moulded by the might of individual genius could be imported and adopted as common currency ; and so even the most gifted of them carried away only the last faltering message of a style already waning and outworn. To look only to the painters of our own land, we know well what disaster waited upon men like Barry, Fuseli and Haydon in their hapless endeavours to recover the graces of the grand style ; and even Reynolds, though he never wearied in praise of Michael Angelo, was drawn by a surer instinct as to his own powers into a field of Art that owed nothing to the great Florentine. A truer perception of what was needed, and of what was possible, in order to revive a feeling for the almost forgotten art of design came in a later time, and was due, as I have always thought, mainly to the initiative of Rossetti. Not because he stood alone in the demand for a more searching veracity of interpretation ; that was also the urgent cry of men whose native gifts were widely different from his, men like the young Millais, who owned and paid only a passing allegiance to the purely poetic impulse which youth grants to all, and age saves only for a few, and then sped onwards to claim the rich inheritance that awaited him in quite another world of Art. But if this new worship of nature was indeed at the time a passion common to them all, yet amongst them

all Rossetti stands pre-eminent, if not absolutely alone in his endeavour to rescue from the traditions of the past, and to refashion according to present needs, a language that might aptly render the visions of legend and romance.

And this in a larger and wider sense became afterwards the mission of Burne-Jones. This was his life work,—to find fitting utterance in line and colour for dreams of beauty that in England at least had till now been shaped only in verse. And to accomplish his task he was driven, as he has said, to make a method to suit his own nature. The surviving traditions of style could avail him little, for he already possessed by right of birth a secret long lost to them. With him there never was any question of grafting the perfected flower of one art upon the barren stem of another. There, and there only, lurks the peril of the literary idea. But it could have had no terrors for him, who from the outset of his career submitted himself, as by instinct, to the essential conditions of the medium in which he worked, moving easily in those shackles which make of every art either an empire or a prison. Of the visions that came to him he took only what was his by right, leaving untouched and unspoiled all that the workers in another realm might justly claim as theirs. Every thought, every symbol, as it passed the threshold of his imagination, struck itself into form ; he saw life and beauty in no other way. There was no laboured process of translation, for his

spirit lived in the language of design ; but labour there must have been, and, as we know, there was, in perfecting an instrument that had been so long disused. To be sure of his way he had to seek again the path where it had been first marked out by men of like ambitions to his own ; and it was by innate kinship of ideas, not by any forced affectation of archaic form that at the outset of his career he found himself following in the footsteps of the painters of an earlier day.

“If I could travel backwards I think my heart’s desire would take me to Florence in the time of Botticelli.” It was by no accident that he chose this one name among many, for of all the painters of his school Botticelli’s art asserts the closest, the most affectionate attachment to the ideas which gave it birth. Others could be cited whose work bears the stamp of a deeper religious conviction : others again whose technical mastery was more complete, who could boast a readier command of the mere graces of decoration. But he was the poet of them all. For him, more than for all the rest of his fellows, the beauty of the chosen legend exercised the most constant, the most supreme authority. It was the source of his invention and the dominating influence which guided every subtle detail of his design. It made his art, as it formed and controlled all the processes of his art, leaving the indelible record of individual and personal feeling upon the delicate beauty of every face that he pressed into its service.

It is not wonderful then that the poet-painter of our day should have recognised with almost passionate sympathy the genius of the earlier master, or that he should sometimes have travelled backwards in spirit to the city wherein he dwelt ; and if that longer journey upon which he has now set forth should lead him not to Florence, who is there who shall declare that he may not have met with Botticelli by the way ?

It is no part of my present purpose to offer any laboured vindication of the art of Burne-Jones. That is not needed now. The generous appreciation of a wider circle has long ago overtaken the praise of those who first gave him welcome ; and for others who have yet to learn the secret of his influence, the fruit of his life's labour is here to speak for itself. But in the presence of work that is clearly marked off from so much else produced in our time, it may be well to ask ourselves what are the qualities we have a right to demand, what, on the other hand, are the limitations we may fitly concede to a painter whose special ambition is so frankly avowed. For there is no individual and there is no school whose claims embrace all the secrets of nature, whose practice exhausts all the resources of art. To combine the design of Michael Angelo with the colouring of Titian was a task that lay not merely beyond the powers of a Tintoret. It is an achievement impossible in itself ; and even could we suppose it possible, it would be destructive and disastrous. Titian had design, but its qualities

were of right and need subordinated to the dominant control of his colour ; Michael Angelo used colour, but it served only as the fitting complement of his design ; and although the result achieved by both has the ring of purest metal, there is no power on earth that can suffice to fuse the two. These two names, we may say, stand as the representatives of opposite ideals, which have been fixed and separated by laws that are elemental and enduring ; and if between these ideals,—leaning on the one hand towards symbolism, on the other towards illusion,—the pendulum of art is for ever swaying, this at least we know, that it can never halt midway.

And between these ideals Burne-Jones made no hesitating choice. For him, from the outset of his career, design was all in all, and the forms and colours of the real world were in their essence only so many symbols that he employed for the expression of an idea. His chosen types of face and form are fashioned and subdued to bear the message of his own individuality. No art was ever more personal in its aim, or, to borrow an image of literature, more lyrical in its direction. The scheme in which he chose to work did not admit of wide variety of characterisation, but for what is lacking here we have, by way of compensation, a certainty, an intensity of vision that supplies its own saving grace of vitality. There is nothing of cold abstraction or formal classicism. Though his art affects no mere transcript of nature, and can boast not all

the allurements of nature, yet nature follows close at its heels; and if the beauty he presents has been formed to inhabit a world of its own, remote from our actual world, we are conscious none the less that he had fortified himself at every step by reference to so much of life as he had the power or the will to use. And again, we may see that while his mind was bent upon the poetic beauty of Romantic legend, he never suffered himself to depend upon that merely scenic quality that seeks for mystery in vague suggestion or uncertain definition. His design, whatever the theme upon which it is engaged, has the simplicity, the directness of conviction. He needs no rhetoric to enforce his idea. All that he sees is clearly and sharply seen; with something of a child's wondering vision, with something also of the unsuspecting faith and fearless familiarity of a child.

And, as with his design, so also with his colour. He worked in both at a measured distance from reality, never passing beyond the limits he had assigned to himself, and using only so much of illusion as seemed needful for the illustration of his idea. The accidents of light and shade, with their infinite varieties of tint and tone, which yield a special charm to work differently inspired, were not of his seeking. He would indeed, on occasion, so narrow his palette as to give to the result little more than the effect of sculptured relief: he could equally, when so minded, range and order upon his can-

was an assemblage of the most brilliant hues that nature offers. But in either case he employed what he had chosen always with a specific purpose,—for the enrichment of his design, not for any mere triumph of imitation. Few will deny to the painter of the *Chant d'Amour* and *Laus Veneris* the native gift of a colourist, but we may recognise in both these examples, and, indeed, in all he has left us, that the painter disposes his colours as a jeweller uses his gems. They are locked and guarded in the golden tracery that surrounds and combines them. And they may not over-run their setting, for to him, as to all whose genius is governed by the spirit of design, the setting is even more precious than the stone.

These qualities of Burne-Jones's art are not peculiar to him. They find their warrant, as we have seen, in all the work of that earlier school to which he loved to own his obligation. But they were strange to the time in which he first appeared ; and to their presence, I think, must be ascribed no small part of the hostility he then encountered. Something, no doubt, was due to the immaturity of resource which marked his earlier efforts. And he knew that. At a time when his imagination had already ripened, he was but poorly equipped in a purely technical sense ; and although there is no education so rapid as that which genius bestows upon itself, it was long before his hand could keep pace with the pressing demands of the ideas that called for interpretation. But apart from mere technical

failure, there was in his own individuality, and still more in the means which he recognised as the only means that could rightly serve him, not a little that was sure of protest from a generation to whom both were unfamiliar. This also he well knew : and I think it was the clear perception of it which gave him patience and courage to press forward to the goal.

And there were times when he had need of both. The critics who saw in his earlier efforts only the signs of affectation, greeted him with ridicule. We are reported a grave nation, but laughter is a safe refuge for dulness that does not understand ; and as there were few of the comic spirits then engaged upon art criticism who had the faintest apprehension of the ideal which inspired his art, they found in it only a theme for the exercise of a somewhat rough and boisterous humour. But they never moved him from his purpose ; never, I think, even provoked in him any strong feeling of resentment. His nature was too gentle for that, his strength of conviction too deep and too secure. No one ever possessed a larger quality of personal sympathy ; no one, it might seem, was on that account so much exposed to the influence of others. And in a sense this was so. In the lighter traffic of life his spirit flew to the mood of the hour. His appreciation was so quick, his power of identifying himself with the thoughts and feelings of others so ready and so real that he seemed at such moments to have no care to

assert his own personality. Nor had he ; for of all men he was surely the most indifferent to those petty dues that greatness sometimes loves to exact. That was not the sort of homage he had any desire to win ; and as he put forward no such poor claim on his own behalf, his keen sense of humour made him quick to detect in others the presence or assumption of mere parochial dignity. Of that he was always intolerant ; indeed, I think there was scarcely any other human failing for which he could not find some measure of sympathy. But although in the free converse of friends his spirit passed swiftly and easily from the gravest to the lightest themes, anxious, as it would seem, rather to leap with the lead of others than to assert his own individuality, it was easy to see how firmly, how resolutely, he refused all concession in matters that concerned the deeper convictions of his life. To touch him there was to touch a rock. Behind the affectionate gentleness of his nature, that was accessible to every winning influence, lay a faith that nothing could shake or weaken. It was never obtruded, but it lay ready for all who cared to make trial of it. In its service he was prepared to make all sacrifice of time and strength and labour. His friends claimed much of him, and he yielded much ; generous both in act and thought, there was probably no man of such concentrated purpose who ever placed himself so freely at the service of those he loved ; but there was no friend of

them all who could boast of having won any particle of the allegiance that the artist owed to his art. That was a world in which he dwelt alone, from which he rigorously excluded all thoughts save those that were born of his task; and though every artist has need of encouragement, and he certainly loved it not less than others, yet such was the tenacity of his purpose, such a fund of obstinate persistence lay at the root of a nature that was in many ways soft and yielding, that even without it I think he would have laboured on patiently to the end.

A mind so constituted was therefore little likely to yield to ridicule. Such attacks as he had to endure may have wounded, but they did not weaken his spirit; and with a playful humour that would have surprised his censors, he would sometimes affect to join the ranks of his assailants, and wage a mock warfare upon his own ideals. I have in my possession a delightful drawing of his which is supposed to represent a determination to introduce into his design a type of beauty that was more acceptable to the temper of his time. He had been diligently studying, as he assured me, the style and method of the great Flemish masters, and he sent me as earnest of his new resolve a charming design of *Susanna and the Elders* "after the manner of Rubens." On another occasion he wrote to me that he felt he had striven too long to stem the tide of popular taste, that he was determined now to make a fresh

departure, and that with this view he had projected a series of pictures which were to be called the "Homes of England." He enclosed for my sympathetic criticism the design for the first of the series. It was indeed a masterpiece. Upon a Victorian sofa, whose every hideous and bulging curve was outlined with the kind of intimate knowledge that is born only of love or of detestation, lay stretched, in stertorous slumber, the monstrous form of some unchastened hero of finance. A blazing solitaire stud shone as a beacon in a trackless field of shirt-front: while from his puffy hand the sheets of a great daily journal had fallen fluttering to the floor. There were others of the series, but none I think which imaged with happier humour that masculine type, whose sympathies at the time he was so often charged with neglecting.

For it must not be forgotten that when ridicule had done its work, Burne-Jones was very seriously taken to task by "the apostles of the robust." There are men so constituted that all delicate beauty seems to move them to resentment; men who would require of a lily that it should be nurtured in a gymnasium; and who go about the world constantly reassuring themselves of their own virility by denouncing what they conceive to be the effeminate weakness of others. To this class the art of Burne-Jones came in the nature of a personal offence. They raged against it; warning their generation not to yield

to its insidious and enervating influence ; and the more it gathered strength the more urgently did they feel impelled to insist on its inherent weakness. But, as Shakespeare asked of us long ago—

“How with this rage shall Beauty hold a plea
Whose action is no stronger than a flower?”

They forgot that : forgot that something of a feminine, not an effeminate, spirit enters into the re-creation of all forms of beauty ; that an artist, by the very nature of his task, cannot always be in the mood to pose as an athlete. And, even if they had desired to define the special direction of Burne-Jones's art, or to mark the limits of its exercise—limits that no admirer, however ardent, would seek to deny—they need not surely have been so angry.

So at least it seemed to me then. And yet, rightly viewed, the very vehemence of such opposition was in its own way a tribute to his power. Any new artistic growth that passes without challenge may perhaps be justly suspected of being produced without originality, and certainly such work as his, that bears so clearly the stamp of a strong individual presence, could hardly escape a disputed welcome. It must even now in a measure repel many of those whom it does not powerfully attract and charm : for it cannot be regarded with the sort of indifference that is the fate of work less certainly inspired : it must therefore always find both

friends and foes. But so does much else in the world of art that speaks with even higher authority than his. There are many to whom the matchless spell of Lionardo's genius remains always an enigma ; many again who yield only a respectful assent to the verdict which would set Michael Angelo above all his fellows.

We may be patient, then, if the genius of Burne-Jones wins not yet the applause of all. It bears with it a special message, and is secure of homage from those for whom that message is written. They are many to-day who at the first numbered only a few : they are many, and I think even the earliest of them would say that their debt to him was greatest at the last. In praise and love they followed him without faltering to the close of a life that knew no swerving from its ideal ; a life of incessant labour spent in loyal service to the mistress he worshipped ; and even though he had won no wider reward, this I believe would have seemed to him enough.

J. COMYNS CARR.

LONDON, *December*, 1898.

SIR EDWARD BURNE-JONES, BART.

EDWARD BURNE-JONES was born at Birmingham in 1833. He was educated at King Edward's School in that city, and in 1852 entered as a student at Exeter College, Oxford. Originally intended for the Church, he afterwards abandoned this idea in favour of Art, and at the age of twenty-three came to London, where he studied painting under the guidance of Dante Gabriel Rossetti, with whom and with William Morris, Charles Faulkner, Ford Madox Brown, and Philip Webb, he was afterwards closely associated in schemes which embraced not only painting, but architecture, stained glass, furniture, book illustration, tapestry, and other forms of art craftsmanship.

In 1860 he married Georgiana Macdonald, and had three children, of whom the survivors are Philip, the present baronet, and Margaret, wife of J. W. Mackail, Esq.

He was elected a member of the Society of Painters in Water Colours in 1863, and contributed regularly to their exhibitions until his retirement in 1870. During the several succeeding years, little of his work was seen by the public; but from the date of its establishment in 1877, he became an annual contributor to the exhibitions of the Grosvenor Gallery, and afterwards to the New Gallery, which was opened in 1888.

He was elected an Associate of the Royal Academy in 1885, but resigned in 1895; was made D.C.L. of Oxford in 1881; Hon. Fellow of Exeter College, Corresponding Member of the Institute of France: re-elected member of the Royal Society of Painters in Water Colours in 1888. Created a baronet in 1894, Chevalier of the Legion of Honour, etc. He died June 17th, 1898.

CATALOGUE

The Numbers commence in the South Room, and continue from left to right.

Throughout the Catalogue, in describing the pictures, the RIGHT and LEFT mean those of the spectator facing the picture.

SOUTH ROOM.

1. CLERK SAUNDERS.

Clerk Saunders entreats May Margaret to let him into her house ; she faintly repels him.

See Minstrelsy of the Scottish Border.

Small full-length figures ; Clerk Saunders in red habit embracing May Margaret, who gently resists ; she wears yellow dress ; they stand at the entrance of a house ; town in the distance. Signed and dated, E. B. J., 1861. Water colour, $27\frac{1}{2} \times 16\frac{1}{2}$ in.

Lent by H. T. WELLS. ESQ., R.A.

2. A GIRL AND GOLDFISH.

A young girl in red smock heightened with gold, seated by a tank containing goldfish. Water colour, $11\frac{1}{4} \times 8\frac{1}{2}$ in.

Painted in 1861-2. From the Collection of G. P. Boyce.

Lent by C. FAIRFAX MURRAY, ESQ.

3. A LOVE SCENE.

A youth and maiden, seated on the banks of a stream, kissing.
Signed and dated, E. B. J., 1862. Water colour, 12 × 11 in.

Lent by G. F. WATTS, ESQ., R.A.

4. THE BLESSED DAMOZEL.

“The blessed damozel leaned out
From the gold bar of Heaven ;
Her eyes were deeper than the depth
Of waters stilled at even.”

D. G. Rossetti.

Small full-length figure of a maiden in red and gold dress,
leaning over a bar and looking down on to the earth ; flowers
and trees in the background. Water colour, 16 × 8 in.

Painted 1860 I.

Lent by T. G. ARTHUR, ESQ.

5. THE BACKGAMMON PLAYERS (*formerly called the Chess Players*).

A youth and a maiden, seated in a garden near a house, and
playing backgammon ; trees in the background ; sundial to
left. Water colour, 9½ × 14 in.

Painted 1861-2.

Lent by SIR JOHN C. HOLDER.

6. DORIGEN OF BRETAGNE.

“Another tyme ther would sche sitte and thinke,
And caste her eyen downward fro the brynke ;
But when she saugh the grisly rokkes blake,
For verry fere so wolde here herte quake
That on hire feet sche mighte nought here sustene.
Thenne wolde sche sitte adoun upon the greene,
And pitously into the sea byholde.”

Chaucer, *The Franklin's Tale.*

Dorigen, turned from the spectator, kneels in a chamber, and
leaning with outstretched arms on a window sill, gazes at the
stormy sea ; an organ on the right ; books on the floor.
Signed, E. B. J. Water colour, 10½ × 14½ in.

Painted in 1871.

Lent by CONSTANTINE A. IONIDES, ESQ.

7. THE ADORATION OF THE MAGI.

The Virgin, seated to right, holding the Child; before her kneel the Magi, making their offerings; attendants to right and left. Oil, $43 \times 61\frac{1}{2}$ in.

Painted in 1861.

This, together with No. 8, forms a triptych painted originally as an altar piece for St. Paul's, Brighton. The figures give portraits of William Morris, Algernon Charles Swinburne, and the painter himself.

Lent by G. F. BODLEY, ESQ., A.R.A.

8. THE ANNUNCIATION. (Two Panels.)

On the left panel is the Angel, Gabriel, kneeling; a branch in left hand; the right raised; background of curtain and foliage; on a scroll above is inscribed, IN THE SIXTH MONTH THE ANGEL GABRIEL WAS SENT UNTO A CITY OF GALILEE NAMED NAZARETH; on the right panel, the Virgin, seated to left, her hands clasped to her breast, and receiving the message of the angel; before her pots of lilies and other flowers; curtain background; on a scroll above is inscribed, TO A VIRGIN ESPOUSED TO A MAN WHOSE NAME WAS JOSEPH OF THE HOUSE OF DAVID, AND THE VIRGIN'S NAME WAS MARY. Oil, $40\frac{3}{4} \times 29$ in. (each). (See No. 7.)

Lent by G. F. BODLEY, ESQ., A.R.A.

9. THE ANNUNCIATION.

On the left stands the Virgin, wearing a blue robe with red sleeves and holding a dove; she is addressed by the angel Gabriel, bearing a censer; in the background the serpent, entwined around the tree of Knowledge. Signed and dated, E. B. J., 1861. Water colour, 21×15 in.

Lent by RICHARD MILLS, ESQ.

10. FAIR ROSAMOND AND QUEEN ELEANOR.

On the right Rosamond, in white dress, is attempting to escape, but is entangled by a red cord, held by Queen Eleanor, who follows behind her. Signed and dated, E. B. J., 1862. Water colour, $10 \times 10\frac{1}{2}$ in.

From the Leathart Collection. Exhibited at the Royal Water Colour Society 1864, New Gallery 1892-3.

Lent by EDWARD CLIFFORD, ESQ.

11. CINDERELLA.

Full-length figure of a girl in green dress and white apron, standing before a dresser, with plates, dishes, &c. ; her right hand is raised to her hair, and her left holds her apron ; she wears the glass slipper on her left foot. Signed and dated, E. B. J., 1863. Water colour, $27 \times 12\frac{1}{2}$ in.

Exhibited at the Royal Water Colour Society 1864.

Lent by A. E. STREET, ESQ.

12. A LANDSCAPE. ("IN A WOOD.")

Water colour, $7\frac{1}{2} \times 8\frac{3}{4}$ in.

Lent by J. F. HORNER, ESQ.

13. VIRIDIS OF MILAN.

Half-length figure of a woman in a blue dress with open front ; facing and leaning on a table ; her right hand rests on an apple ; before her, a rose ; on the left, a scroll inscribed E. B. J., 1861. Water colour, $11\frac{1}{2} \times 9\frac{1}{2}$ in.

Lent by H. J. WELLS, Esq., R.A.

14. THE KING'S WEDDING.

On the right King René and his bride, seated under a canopy ; before them dance six maidens dressed in blue ; on the left a statue of Cupid under a canopy ; in the background behind a wall are girls playing instruments of music. Signed, E. BURNE JONES. Water colour on vellum, $12\frac{3}{4} \times 10\frac{1}{2}$ in.

Painted in 1870. From the W. Graham Collection.

Lent by J. F. HORNER, ESQ.

15. LAUS VENERIS.

Sketch for No. 96. Signed and dated, E. B. J., 1861. Water colour, 12×18 in.

Lent by COLONEL H. JEKYLL.

16. THE TRIUMPH OF LOVE.

“Amor vincit omnia.”

Four panels; the first represents “Fortune” with her wheel, as in No. 95; the second, “Fame,” blowing his trumpet; the third, “Oblivion,” with his scythe; and the fourth, “Love,” with his bow, trampling on “Oblivion”; behind, “Fame” dead and “Fortune” with her wheel in the distance. Signed and dated, E. B. J., 1871. Water colour, first and fourth panels, 12 × 6½ in.; second and third panels, 12 × 5½ in.

Designed as a predella for “Troy,” which was not finished. From the Brockbank Collection.

Lent by DOUGLAS W. FRESHFIELD, ESQ.

17. ASTROLOGIA.

Half-length figure of a girl, to left, in red dress, holding up in both hands the crystal ball, into which she is looking intently; before her, an open book on a table. Water colour, 21½ × 18¼ in.

Painted in 1864. Exhibited at the Royal Water-Colour Society 1865, New Gallery 1892-3.

18. PYRAMUS AND THISBE. A TRIPTYCH.

“But what is that that love cannot espie,
Ye lovers too if that I shall not lie,
Ye founden first this little narrow clift,
And with a sound as soft as any shrift
They let their wordès through the cliftè pace,
And tolden, while they stonden in the place
All their complaint of love and all their woe
At every timè when they durstè so.”

CHAUCER, *Legend of Good Women.*

On the right panel is seen Pyramus in a white robe leaning forward, and peeping through a cleft in the wall watching Thisbe, who is represented on the left panel in the act of taking a letter placed in the wall before her; in the centre panel is a kneeling figure of Cupid on a pedestal in the act of drawing

his bow ; background of foliage ; on a scroll below the pedestal is the above quotation. Signed on left panel, E. B. J. Water colour, on vellum ; outer panels, $14 \times 10\frac{1}{2}$ in. ; centre panel, $14 \times 5\frac{1}{4}$ in.

Painted 1872-6.

Lent by WALTER HOLLAND, ESQ.

19. ST. VALENTINE'S MORNING.

A maiden lying on a couch, listening to the strains of a zither played by a waiting woman ; at the window appears Love bearing a letter sealed with a heart. Signed and dated, E. B. J., 1863. Water colour, 11×15 in.

Lent by A. E. STREET, ESQ.

20. THE GARLAND.

On the top of a flight of steps leading from a court-yard stands a maiden in rose-colour dress, in the folds of which she holds a spray of wild roses. Signed, E. B. J., 1866. Water colour, $30 \times 17\frac{1}{2}$ in. (See also No. 26.)

This and No. 26 form part of a design for a picture in six compartments, which was not completed.

Lent by MESSRS. ARTHUR TOOTH AND SONS.

21. VENUS EPITHALAMIA.

The goddess stands on the left, and leans against a statue of Cupid ; she holds a torch in her left hand ; in the background through a doorway is seen a procession of figures carrying torches ; a nude figure standing on a ladder is placing a garland over the doorway. Signed and dated, E. B. J., MDCCLXXI. Water colour, $15 \times 10\frac{1}{2}$ in.

Lent by MRS. STILLMAN.

22. CLARA VON BORK.

Small full-length figure to right, in yellow dress, with brown velvet sleeves, holding in her hands a nest of fledgling doves ; figures in the background, cat in the foreground. Signed, E. B. JONES PINXIT, 1860. Water colour, $13\frac{1}{2} \times 7$ in.

From the Leathart Collection. Exhibited at the New Gallery, 1892-3.

This and No. 24 were done for characters in Meinhold's *Sidonia the Sorceress*.

Lent by W. GRAHAM ROBERTSON, ESQ.

23. DIES DOMINI.

Christ, in a blue raiment, in the act of benediction, descending on the wings of angels; His left hand points to His pierced side. Water colour, circular, 44 in.

Painted 1880. Exhibited at the Grosvenor Gallery 1881-2, New Gallery 1892-3.

Lent by the EARL OF CARLISLE.

24. SIDONIA VON BORK.

Small full-length figure to left, in white dress, covered with black interlaced pattern; figures in the background. Signed 1860 E. BURNE JONES FECIT. Water colour, 13 × 6½ in.

From the Leathart Collection. Exhibited at the New Gallery 1892-3. (See No. 22.)

Lent by W. GRAHAM ROBERTSON, ESQ.

25. THE ALTAR OF HYMEN.

Two figures embracing before an altar; in the background stands Cupid, blinded, near his mother Venus, who is seated and holds an apple. At the foot of the altar are initials and date, A.M. FEB. XXVI. MDCCCLXXIV. Signed, E. B. J. Gold and water colour, 15 × 10¼ in.

Lent by SIR KENNETH MUIR MACKENZIE, K.C.B.

26. THE GARLAND.

In a court-yard stands a maiden in rose-coloured robe; she is turned from the spectator, and her hands rest on a staff twined with ribbon, up which is trained a flowering rose-tree. Signed and dated, E. B. J., 1866. Water colour, 30 × 17½ in. (See No. 20.)

Lent by MESSRS. ARTHUR TOOTH AND SONS.

27. GIRL SEATED IN A MEADOW.

A girl in black dress, seated on the grass, her hands clasped around her knee; in the background a mill near a stream. Water colour, 7½ × 6¾ in.

Painted 1867. From Lord Leighton's Collection.

Lent by S. P. COCKERELL, ESQ.

28. HOPE.

“ If Hope were not, heart should break.”

Half-length figure of a woman facing in green dress, open in front ; right hand resting on parapet ; left holding ball on which is a scroll with motto as above : background of foliage. Signed EDWARD BURNE JONES. Water colour, 8 × 6½ in.

Painted in 1862. Exhibited at the New Gallery 1892-3.

Lent by MRS. KNOWLES.

29. THE FEAST OF PELEUS.

“ At the marriage feast of Peleus, whereat he entertained the gods, when all seemed well, Discord entered unbidden, and cast an apple on the board, on which was written ‘ For the Fairest.’ This apple the three great goddesses claimed, and with this strife began many ills to men and the ruin of Troy.”

Around a table set upon the seashore of Thessaly, and prepared for a feast, are grouped a company of gods and goddesses, with attendant centaurs. On the extreme right stands Discord, with bat wings and head wreathed with knotted serpents. By her side sits the dark-skinned Bacchus, crowned with ivy, who crushes grape juice into a cup ; and behind are Proserpine and Ceres, the latter crowned with wheat. Next to Bacchus, winged and wearing the cap of darkness, kneels Mercury, holding in his left hand the golden apple of Discord, whilst in his right he holds up a scroll inscribed “ DETUR PULCHERRIMÆ.” Close to him is Apollo, bearing his harp, and further to the left Love preparing the marriage couch and the three Fates spinning their fatal web. At the end of the table sit Mars and Vulcan, and at the back in the following order are Venus, Minerva, and Juno, all of whom are seeking the expected reward. Beside Juno is Jove, seated upon his throne, and bearing the emblems of his majesty, and on his left, shielded beneath the eagle’s wing, are Thetis, swathed in the flame-coloured bridal robe, and her husband Peleus. In the background, landscape and distant sea. Signed, E. B. J. Oil, 15 × 43½ in. panel.

Painted 1872—1881. From the W. Graham Collection. Exhibited at the Grosvenor Gallery 1882, New Gallery 1892-3.

Lent by Rt. Hon. WILLIAM KENRICK, M.P.

30. A LANDSCAPE.

Water colour, $6\frac{3}{4} \times 15$ in.

Lent by SIR KENNETH MUIR MACKENZIE, K.C.B.

31. DANAË'S TOWER.

Acrisius, king of Argos, having dreamt that he would be slain by the son of his daughter Danaë, built a brazen tower in which to imprison her for life, hoping thus to escape his fate.

Danaë, in red dress, standing in a court and watching the building of the tower, which is seen in the distance through a door; before her a fountain; behind her the cypress tree. Signed, E. B. J. Panel, $15 \times 7\frac{1}{2}$ in.

Painted in 1872. From the W. Graham Collection.

Lent by MRS. R. H. BENSON.

32. A SACRIFICE TO HYMEN.

On the left stands Love, near a wreathed altar, playing on his lyre; on the other side of the altar are seated on the ground a youth and a maiden; her right hand rests upon a tambourine and her left is held by the youth; at his side a rustic pipe; in the background trees and city. Oil, $10\frac{1}{2} \times 14$ in.

Painted in 1875.

Lent by CHARLES D. GALLOWAY, ESQ.

33. THE MERMAID.

A mermaid with her child in the sea near the shore. Signed in monogram and dated, E. B. J., 1882. Water colour, $12\frac{1}{2} \times 9$ in.

Lent by LADY LEWIS.

34. THE MARRIAGE OF SIR TRISTRAM.

"Then by the meanes of King Howell and his son, Sir Kay Hediud, by their great proffers there grew great love betweene Isoud le blaunch Mains and Sir Tristram, for that lady was both good and faire and a woman of noble blood and fame . . . And so upon a time Sir Tristram agreed to wed Isoud

le blaunch Mains, and so at last they were wedded and solemnly held their marriage."

Morte d'Arthur, c. xxxvi.

The knight is placing the ring on the finger of his bride, Iseult of the White Hand, whose train is held by an attendant; between them stands the bishop before the altar; on the left are King Howell of Bretagne and his Queen. Water colour, 23 × 22 in.

Painted in 1862.

Lent by A. E. STREET, ESQ.

35. THE RING GIVEN TO VENUS.

"There was a man in a certain great city who on his wedding-day unwittingly gave his spousal ring to the goddess Venus. And for this cause trouble came upon him, till in the end he got his ring back again."

Earthly Paradise.

In a garden court a youth in dark brown robe is placing a ring on the finger of a half-nude statue of Venus; his head is turned towards his bride, who is holding a ball; in the background are girls running. Water colour, 12½ × 19 in. Panel. Unfinished; begun in 1872.

Lent by THE EXECUTORS OF THE ARTIST.

36. THE PRIORESS'S TALE.

"My litel child, now wol I fechen thee
Whan that the grayn is fro thy tonge ytake;
Be not agaste, I wol thee not forsake."

Chaucer's The Prioress's Tale.

Behind a low parapet, with open door, stands the Virgin in dark blue robes, and holding ears of corn in her left hand; she bends forward and places a grain into the mouth of a little child, who is rising to receive it; in the foreground and at the sides are lilies, poppies, and sunflowers; in the background is a scene in the street of a town, the child being murdered and scholars entering school on the left, and other groups. Signed, E. B. J., 1865-98. Water colour, 40½ × 25 in.

The last work completed by the artist. Exhibited at the New Gallery 1898.

Lent by LADY COLVILLE.

37. THE MADNESS OF SIR TRISTRAM.

“So would Sir Tristram come unto that harp, and hearken the melodious sound thereof, and sometimes he would harpe himselfe. Thus he endured there a quarter of a year.”

Historie of King Arthur, c. lix.

In the foreground, seated on the ground, is Sir Tristram playing a harp; behind him, on the left, stands a maiden in white, and leaning against a tree; before him is a seated youth and behind him a woman holding a white hound. Signed, E. B. J. Water colour, $23\frac{1}{4} \times 22$ in.

Painted in 1862. Exhibited at the Society of British Artists 1892 New Gallery 1892-3.

Lent by MRS. CORONIO.

38. GREEN SUMMER.

In a glade a group of maidens, dressed in green and listening to one who reads from a book; in the background, water and trees. Signed and dated, E. B. J., 1864. Water colour, 11×19 in.

Exhibited at the Royal Water Colour Society 1865, New Gallery 1892-3.

Lent by W. COLTART, ESQ.

39. THE DAYS OF CREATION.

Six panels, with angels holding globes, on each of which is represented a different phase of the creation of the world. On the first is shown the division of light and darkness; on the second, the ordering of chaos; on the third, the dividing of the waters and the land; on the fourth, the creation of the sun, moon and stars; on the fifth, the creation of animal life; and on the sixth, that of Adam and Eve, whilst the “Day of Rest” is symbolised by an angel seated playing a musical instrument. Signed and dated, E. B. J., 1876. Water colour (six panels), $40 \times 13\frac{1}{2}$ in. each.

From the W. Graham Collection. Exhibited at the Grosvenor Gallery 1877, New Gallery 1892-93.

Lent by ALEXANDER HENDERSON, ESQ., M.P.

40. THE FORGE OF CUPID.

“ Under a tree, beside a welle, I sey
 Cupide our Lorde his arrows forge and file ;
 And at his feet his bowe already lay ;
 And wel his daughter tempred, al the while,
 The heddes in the welle ; and with her wile
 She couched hem after, as they shulde serve
 Some to slee, and some to wound and kerve.”

Chaucer's *Assembly of Foules*.

In a grove Cupid in red habit kneels beside his anvil busily filing an arrowhead ; before him kneels his daughter, Delight, tempering the hot blade of an arrow and holding others already completed. Signed and dated, E. B. J. pinxit 1861. Water colour, $12\frac{3}{4} \times 19\frac{1}{2}$ in.

Exhibited at the Royal Water Colour Society 1865, New Gallery 1892-3.

Lent by MRS. R. H. BENSON.

41. CHAUCER'S "DREAM OF GOOD WOMEN."

“ And from a ferre came walking in the mede
 The God of Love, and in his hand a queen,
 And she was clad in royal habit green.”

From the Prologue to Chaucer's *Legend of Good Women*.

The poet is seen seated at a fountain, asleep : on the right, divided from him by a large poppy, the emblem of sleep, is Love, winged, who leads to him a girl in a green dress, the first of a procession of ladies winding away into the far distance along a woodland valley. Signed, E. B. J. Water colour, 18×24 in.

Painted in 1871. Exhibited at the New Gallery 1892-3.

Lent by SIR KENNETH MUIR MACKENZIE, K.C.B.

42. THE WIZARD. (*Unfinished.*)

In a panelled chamber the wizard stands, with his right hand turning the leaves of an ancient volume, whilst with the left he withdraws a curtain and discloses a shipwreck in a magic mirror to a maiden standing beside him; before her, resting upon a tripod, is a copper cauldron, heated by a brazier; disposed about the room are other symbols of his art. Oil, 36 × 21 in. Panel.

Begun 1891.

Lent by SIR JOHN C. HOLDER.

43. THE GRAIAE.

The original picture for No. 121. Signed and dated, E. B. J., 1880. Oil, 12 × 17 in. Panel.

Exhibited at the Grosvenor Gallery 1882, New Gallery 1892-3.

Lent by MRS. R. H. BENSON.

44. CHAUCER'S "DREAM OF GOOD WOMEN."

The original design for No. 41, from which it varies in some particulars. The composition consists of six figures only, and the garden is bounded by a stone wall, beyond which is seen a grove with trees. Signed, E. B. J., 1865. Water colour, 11½ × 15½ in.

From Lord Leighton's Collection. Exhibited at the Royal Water Colour Society 1867.

Lent by C. FAIRFAX MURRAY, ESQ.

45. SAINT CECILIA.

Small full-length figure of St. Cecilia, facing, in crimson drapery, playing an organ, which is suspended from her neck. Signed and dated, E. B. J., 1870. Water colour, 21½ × 10½ in.

From the W. Graham Collection.

Lent by J. F. HORNER, ESQ.

46. HERO.

Full-length figure of Hero, in white drapery, bending to right, and thrusting a branch into a fire, the signal to Leander. Oil, $28\frac{1}{2} \times 30\frac{1}{2}$ in.

Painted in 1875.

Lent by MRS. WILLIAM GRAHAM.

47. THE BRIAR-ROSE.

The story of the Sleeping Beauty, told in three pictures:—

In this picture, the Prince is seen entering the wood in which are the sleeping Knights; the second (No. 48), represents the King with his court all asleep; and the third (No. 57), the Sleeping Beauty with her maidens.

In this series, which is the earlier rendering, the subject of "the Garden Court" was not included.

Oil, $23\frac{1}{2} \times 50\frac{1}{2}$ in. Painted in 1871.

Lent by MRS. WILLIAM GRAHAM.

48. THE BRIAR-ROSE.

The King and his sleeping courtiers (see No. 47). Signed and dated, E. B. J., MDCCCLXXI Oil, $23\frac{1}{2} \times 52\frac{3}{4}$ in.

Lent by MRS. WILLIAM GRAHAM.

49. THE THREE MARIES.

Small full-length figures; in front stands the Virgin, in white robe and red and blue mantle, and holding the lily; behind her are five women, two of whom hold her robe. Water colour design for stain glass, $41 \times 19\frac{1}{2}$ in.

Painted 1862.

Lent by MRS. RADCLIFFE.

50. FATIMA.

Full-length figure, facing, in red dress with brown sleeves and red turban, in the act of putting the fatal key into the door on her left. Water colour, $31 \times 10\frac{1}{2}$ in.

Painted in 1862.

Lent by the EARL OF CARLISLE.

51. THE SISTERS.

Two maidens, one dressed in grey, the other in red, walking in a landscape; a building in the distance. Signed, E. B. J. Water colour, $13 \times 6\frac{3}{4}$ in.

Lent by LADY LEWIS.

52. A LANDSCAPE.

Water colour, $7\frac{1}{2} \times 17$ in.

Lent by SIR PHILIP BURNE-JONES, BART.

53. THE MERCIFUL KNIGHT.

“Of a Knight who was merciful to his enemy whom he might have destroyed; and how the image of Christ kissed him in token that his act had pleased God.”

The Knight, having laid aside his helmet and sword, is seen kneeling in a shrine before a crucifix, the figure of which bends forward from the cross and embraces him; landscape background with knight on horseback. Signed and dated, EDWARD BURNE JONES, 1863. Water colour, $39\frac{1}{2} \times 27$ in.

From the Leathart Collection. Exhibited at the Royal Water Colour Society 1864, New Gallery 1892-3.

Lent by JOHN T. MIDDLEMORE, ESQ.

54. LOVE DISGUISED AS REASON.

In a landscape before a city on the sea-shore stand two maidens with hands joined before Love, wearing the cloak and hood of Reason, with a book and bow under his arm, the forefingers of each hand crossed; between them in the background the stem of a tree. Signed and dated, E. B. J., 1870. Water colour, $26\frac{1}{2} \times 12\frac{1}{2}$ in.

From the W. Graham Collection. Exhibited at the Royal Water Colour Society 1870, New Gallery 1892-3.

Lent by GERTRUDE, COUNTESS OF PEMBROKE.

55. THE ANNUNCIATION.

In a chamber the Virgin kneeling before a couch, on which is an open book ; before her appears the Angel Gabriel, holding a lily. Water colour, $12 \times 10\frac{1}{2}$ in. (See also No. 59.)

Lent by MRS. RADCLIFFE.

56. ST. DOROTHEA.

The Saint stands facing, clad in red dress and blue mantle ; her right hand holds a sword, and with her left she receives a basket of flowers from a child-angel, who stands before her, and is turned from the spectator. Inscribed, E. B. J. to R. H. Water colour, $37\frac{1}{4} \times 15\frac{1}{4}$ in.

Lent by the EARL OF CARLISLE.

57. THE BRIAR-ROSE.

The Sleeping Beauty, with her maidens. (See No. 47). Signed and dated, E. B. J. MDCCCLXXI. Oil, $23\frac{1}{2} \times 45$ in.

Lent by MRS. WILLIAM GRAHAM.

58. CUPID AND PSYCHE.

Cupid being sent by Venus to destroy Psyche, is ensnared by her love when he first sees her.

“So soon the rustle of her wings ’gan stir,
Her looser folds of raiment, and the hair
Spread wide upon the grass and daisies fair
As Love cast down his eyes with a half smile,
Godlike and cruel ; that faded in a while,
And long he stood above her hidden eyes,
With red lips parted in God’s surprise.”

Earthly Paradise, Story of Cupid and Psyche.

Psyche, bare to the waist, asleep, her arm resting on a parapet ; before her Cupid stands, looking down at her ; he is in blue drapery, and holds his bow and arrow in his right hand ; from a lion’s head on the right a spout of water falls straight down by Psyche’s side ; city in the background. Water colour, $27 \times 18\frac{3}{4}$ in.

From the W. Graham Collection.

Lent by Mrs. R. H. BENSON.

59. THE ANNUNCIATION, OR "THE FLOWER OF GOD."

In a chamber the Virgin kneeling before a couch, on which is an open book ; before her appears the Angel Gabriel, holding a lily and wearing red robes. Water colour, 24 × 21 in. (See also No. 55.)

Painted in 1863. Exhibited at the Royal Water Colour Society 1864, New Gallery 1892-3.

Lent by W. COLTART, ESQ.

60. ZEPHYRUS AND PSYCHE.

"He came in sight
Of Psyche laid in swoon upon the hill,
And smiling set himself to do Love's will,
For in his arms he took her up with care,
Wondering to see a mortal made so fair,
And came into the vale in little space,
And set her down in the most flowery place."

Earthly Paradise, Story of Cupid and Psyche.

From a mountain-top Zephyrus, in a green robe, is bearing away Psyche asleep, draped in red, to the Palace of Love. Water colour, 15 × 10¼ in.

Painted in 1865. From the W. Graham Collection. Exhibited at the Royal Water Colour Society 1866.

Lent by GERTRUDE, COUNTESS OF PEMBROKE.

61. PAN AND PSYCHE.

Psyche, in despair at Love's loss, casts herself into the river.

"But the kind river even yet did deem
That she should live, and, with all gentle care,
Cast her ashore within a meadow fair
Upon the other side, where shepherd Pan
Sat looking down upon the water wan."

Earthly Paradise, Story of Cupid and Psyche.

In a landscape, Pan, kneeling on a rock, leans over and tenderly places his hand on the head of Psyche, who is coming out of the stream. Signed, E. B. J. Oil, 23¾ × 20¾ in.

Similar to No. 90. Painted for Mr. A. Ionides.

Lent by MRS. R. H. BENSON.

62. THE SLEEPING BEAUTY.

The Princess, asleep on a richly-draped couch, at the side of which is seated an attendant also asleep, a lute at her side ; green curtain above, and rose-briars in the background. Inscribed on the left, E. B. J. to M. J. M., 1886-1888. Water colour, 38 × 58 in.

Lent by MRS. J. W. MACKAIL.

WEST ROOM.

63. SPES.

Full-length figure of Hope, in blue drapery, standing to right before a barred window, holding a branch of apple-blossom in her right hand, and looking up towards her left hand, which is enveloped in a light blue cloud. Signed and dated, E. BURNE-JONES, 1877. Water colour, $69 \times 27\frac{1}{4}$ in.

From the F. S. Ellis Collection. Exhibited at the Grosvenor Gallery 1877, New Gallery 1892-3.

Lent by ALEXANDER HENDERSON, ESQ., M.P.

64. FLAMMA VESTALIS

Half-length figure of a maiden to right, in a dark-blue robe and light-blue headdress; water, with boat, and buildings in the background. Signed and dated, E. B. J., 1896. Oil, $24\frac{1}{2} \times 16\frac{1}{4}$ in.

Lent by C. SIDNEY GOLDMANN, ESQ.

65. THE WINE OF CIRCE.

“Dusk-haired and gold-robed o’er the golden wine
She stoops, wherein, distilled of death and shame,
Sink the black drops; while, lit with fragrant flame,
Round her spread board the golden sunflowers shine.
Doth Helios here with Hecatè combine
(O Circe, thou their votaress?) to proclaim
For these thy guests all rapture in Love’s name,
Till pitiless Night give Day the countersign?”

Lords of their hour, they come. And by her knee
Those cowering beasts, their equals heretofore,

Wait ; who with them in new equality
 To-night shall echo back the sea's dull roar
 With a vain wail from passion's tide-strewn shore,
 Where the dishevelled seaweed hates the sea."

Written for the picture by D. G. ROSSETTI.

Before a table prepared for a feast stands Circe, in orange-coloured dress ; she leans forward, and pours a potion into a bowl ; before her, two panthers ; behind, a throne and a tripod with brazier and entwined with serpent : through a window is seen the sea, with ships approaching. Signed. E. BURNE-JONES. Water colour, $27\frac{1}{2} \times 40$ in.

Painted 1863-1869. Exhibited at the Royal Water Colour Society 1869, New Gallery 1892-3. From the F. R. Leyland Collection.

Lent by MISS GERTRUDE FOSTER.

66. THE PETITION TO THE KING (*No. 2 of the Series of "St. George and the Dragon"*).

In this series the artist represents, first (see No. 113), the King's daughter walking in her garden ; secondly, in the picture now before us, the petition of his people to the King to free the land from the ravages of the Dragon ; thirdly (see No. 71), the drawing of the lot as to which of the maidens of the land should be sacrificed to the Dragon, and showing how the choice falls upon the King's daughter ; fourthly (see No. 100), how the King's daughter, followed by her companions, is led out to the sacrifice ; fifthly (see No. 97), how the Princess is left tied to the tree ; sixthly (see No. 94), how the Dragon is slain, and the Princess delivered by St. George ; and, seventhly (see No. 103), how she is led home, amidst the rejoicings of the people. This series was painted in 1865-6 as a decoration for the dining-room of Mr. Birket Foster's house at Witley.

Composition of eight figures ; on the left is seated the King, with his chamberlain beside him, on a stone terrace, flanked by a border of white lilies ; he is receiving a company of his subjects, who are pleading to be released from the scourge of the Dragon. Signed and dated, E. B. J., 1865-6. Oil, 42×72 in.

Lent by C. SIDNEY GOLDMANN, ESQ.

67. PORTRAIT OF PHILIP COMYNS CARR.

Half-length figure of a child, standing towards left, before a parapet, wearing light blue jersey; his hands clasped before him. Inscribed with the name, and dated, "LONDON, 1882. E. B. J. (monogram) TO J. A. C. (monogram)." Oil, $27\frac{1}{2} \times 18\frac{1}{2}$ in.

Exhibited at the Grosvenor Gallery 1883, New Gallery 1892-3.

Lent by J. COMYNS CARR, ESQ.

68. THE BEGUILING OF MERLIN.

"It fell on a day that they went through the forest that is called the Forest of Broceliande, and found a bush that was fair and high, of white hawthorn, full of flowers, and there they sat in the shadow. And Merlin fell on sleep; and when she felt he was on sleep she arose softly and began her enchantments, such as Merlin had taught her, and made the ring nine times and nine times her enchantments.

"And then he looked about him, and him seemed he was in the fairest tower of the world and the most strong; neither of iron was it fashioned, nor steel, nor timber, nor of stone, but of the air without any other thing; and in sooth so strong it is that it may never be undone while the world endureth."

Romance of Merlin.

In a glade of flowering white hawthorn stands Nimue, in light blue drapery, holding up an open book in both hands; her head is turned towards Merlin, in dark blue dress, who is seated on a bough and is looking up, bewitched by her enchantments, Signed and dated, E. BURNE JONES, MDCCCLXXIV. Oil. 72×43 in.

Exhibited at the Grosvenor Gallery 1877, New Gallery 1892-3, From the F. R. Leyland Collection.

Lent by LILIAN, DUCHESS OF MARLBOROUGH.

69. AN ANGEL.

Three-quarter length figure to left, in white robes, holding cymbals; in background, a window. Water colour, $28 \times 23\frac{1}{2}$ in. Painted 1887.

Lent by the EXECUTORS OF THE ARTIST.

70. PORTRAIT OF MISS GERTRUDE LEWIS.

Half-length figure, in profile to left, in blue dress ; arms crossed, and left elbow resting on a ledge. Signed and dated, E. B. J., 1883. Oil, 29 × 19 $\frac{1}{4}$ in.

Lent by LADY LEWIS.

71. PRINCESS SABRA DRAWING THE LOT (*No. 3 of the Series of "St. George and the Dragon."* See No. 66).

Composition of six figures. On the left stands the soothsayer, holding in his hand the crimson bag from which the Princess has drawn the fatal lot, which is inscribed "MORITURA"; behind her stand her sorrowing maidens, and below the platform are seen the heads of the assembled people ; architectural background ; to left, on a raised dais, a small statue of Fortune. Signed and dated, E. B. J., 1865-6. Oil, 42 × 72 in.

Lent by C. SIDNEY GOLDMANN, ESQ.

72. THEOPHILUS AND THE ANGEL: A LEGEND OF THE MARTYRDOM OF ST. DOROTHEA.

As Dorothea was passing from her judges to the place of execution, Theophilus, the Protonotary, asked her why she would throw away the joys of this life for one of which no man was certain ; and she answering that she should that day be with her bridegroom in the garden of Paradise, he bade her jestingly (as it was February then and snow lay on the ground) to send him some of the fruits and roses of that same garden. But after her death, as he was returning to the Courts of Law, there met him on the threshold an angel bearing a basket of fruit and flowers, who, saying, "My sister Dorothea sends these to thee from the place where she now is," vanished. Theophilus, pondering all this, came at last to the true belief, and in it died.

Scene in the Court of Execution ; in the background is seen the Consul leaving the court and followed by the spectators, and the executioner standing near the block ; on the right the body of the Saint is being borne away by attendants ; and on the left, Theophilus, whilst leaving the court and looking back at

the dead body, is met at the doorway by the angel with a basket of flowers. Signed and dated, E. BURNE JONES PINX. MDCCCLXIII—VII. Water colour, 26 × 35 in.

Exhibited at the Royal Water Colour Society 1867, New Gallery 1892-3.

Lent by A. E. STREET, ESQ.

73. PORTRAIT OF MISS DOROTHY DREW (Grand-daughter of the late Rt. Hon. W. E. Gladstone).

Full-length figure of a child in white embroidered smock, seated facing, on a ledge; her hands joined and resting between her knees. Signed and dated, E. B. J., 1893. Oil, 32½ × 16¾ in.

Exhibited at the New Gallery 1895.

Lent by MRS. DREW.

74. ELIJAH. (*Unfinished.*)

Full-length figure of the Prophet, standing facing, in red and blue raiment; his hands are raised up, and he is looking towards the two ravens, who are bearing ears of corn in their beaks. Oil, 70 × 24 in.

Lent by the LORD MAYOR AND CORPORATION
OF BIRMINGHAM.

75. MUSIC.

Two maidens; one, in grey dress, seated front, holds an open scroll; the other, in red dress, stands on her right and plays a violin; landscape background, with buildings on a hill. Oil, 26½ × 17 in.

Painted in 1875.

Lent by MRS. R. H. BENSON.

76. THE WHEEL OF FORTUNE.

A study in blue of the subject of No. 95, but varying; Fortune is seated in the wheel, and not standing near it. Water colour, 19 × 9¼ in.

Lent by G. F. WATTS, ESQ. R.A.

77. PORTRAIT OF MISS KATHERINE LEWIS.

Full-length figure of a girl in velvet frock, lying outstretched on a rose-coloured sofa and resting on her arms, reading a book ; at her feet, a dog and an orange ; curtain background. Inscribed E. B. J. to G. B. L. Oil, $23\frac{1}{2} \times 49\frac{1}{2}$ in.

Painted in 1882-6. Exhibited at the Grosvenor Gallery 1887.

Lent by LADY LEWIS.

78. MERMAID AND SEA-BABIES. (*Unfinished.*)

A mermaid, carrying her baby, is floating through the sea, accompanied by two of her children, one of whom bears in each hand a fish. Oil, 53×42 in.

Begun 1892.

Lent by MRS. CRAWSHAY.

79. THE SIBYL OF TIBUR.

Full-length figure of the Sibyl, in red dress, heightened with gold, and on her head the lion's skin, standing facing ; in left hand she holds a palm, and with right her dress ; in the background is a representation of the Virgin and Child with angels. Inscribed at the base "SIBYLLA TIBURTINA." Signed and dated, E. B. J., 1877. Red monochrome, $18\frac{1}{2} \times 9\frac{1}{2}$ in.

Lent by SIR KENNETH MUIR MACKENZIE, K.C.B.

80. VESPER, OR THE EVENING STAR.

A female figure, in blue dress, floating in the twilight through the air ; below, a landscape by the sea. Signed E. B. J. Water colour, 31×22 in. A variation of No. 82.

Painted in 1872. From the Frederick Craven Collection.

Lent by H. W. HENDERSON, ESQ.

81. PORTRAIT OF THE LADY WINDSOR.

Full-length figure, standing facing in a doorway, head turned to right, in straight flowing dress held by her right hand. Signed and dated, E. B. J., 1893. Oil, 79×37 in.

Exhibited at the New Gallery 1895.

Lent by the LORD WINDSOR.

82. VESPER, OR THE EVENING STAR.

Similar to No. 80 ; but the figure of Vesper is clad in white drapery, and her head is turned away. Signed and dated, E. B. J., 1871. Water colour, 31 × 22 in.

Exhibited at the Royal Water Colour Society 1870.

Lent by the EARL OF CARLISLE.

83. SPRING.

“Spring am I, too soft of heart
Much to speak ere I depart.
Ask the Summer tide to prove
The abundance of my love.”

WILLIAM MORRIS.

Full-length figure of Spring, in light green drapery, standing before a yellow curtain ; in her right hand a twig of blossoming hawthorn ; flowers in the foreground. Water colour, 47½ × 17½ in.

Painted in 1869. From the F. R. Leyland Collection. Exhibited at the Royal Water Colour Society 1869, Grosvenor Gallery 1878, New Gallery 1892-3.

Lent by J. DOUGLAS FLETCHER, ESQ.

84. SUMMER.

“Summer looked for long am I,
Much shall change or ere I die.
Prythee take it not amiss
Though I weary thee with bliss.”

WILLIAM MORRIS.

Full-length figure of Summer, in white drapery, standing before a green curtain ; her hands hold up her drapery ; in the foreground water and forget-me-nots. Signed and dated, E. B. J. MDCCCLXX. Water colour, 47½ × 17½ in.

From the F. R. Leyland Collection. Exhibited at the Grosvenor Gallery 1878, New Gallery 1892-3.

Lent by J. DOUGLAS FLETCHER, ESQ.

85. PORTRAIT OF MISS AMY GASKELL (MRS. BONHAM).

Three-quarter length figure, seated to right, head in profile, in black dress, hands folded and resting on her knees. Signed and dated, E. B. J., 1893. Oil, 37 × 20 in.

Exhibited at the New Gallery 1894.

Lent by MRS. GASKELL.

86. THE ANNUNCIATION.

In a court of a high arched building the Virgin, in a white robe, is standing near a well-head, listening to the message of the Angel Gabriel, who is descending with wings closed on the left. Signed and dated, E. B. J., 1879. Oil, 98 × 44 in. Engraved.

Begun 1876. Exhibited at the Grosvenor Gallery 1879, New Gallery 1892-3.

Lent by the EARL OF CARLISLE.

87. PORTRAIT OF MISS MARGARET BURNE-JONES (MRS. MACKAIL).

Three-quarter length figure, seated towards left, before a mirror; blue dress; the hands are folded on her lap. Oil, 36 × 25 in.

Painted 1886. Exhibited at the Grosvenor Gallery 1887, New Gallery 1892-3.

Lent by LADY BURNE-JONES.

88. AUTUMN.

“Laden Autumn here I stand,
Worn of heart and weak of hand;
Nought but rest seems good to me,
Speak the word that sets me free.”

WILLIAM MORRIS.

Full-length figure of Autumn, in red drapery, standing before a pink curtain; her right hand holds her drapery, in her left an

apple; flowers are strewn in the foreground. Water colour, $47\frac{1}{2} \times 17\frac{1}{2}$ in.

Painted in 1869. From the F. R. Leyland Collection. Exhibited at the Royal Water Colour Society 1869, Grosvenor Gallery 1878, New Gallery 1892-3.

Lent by J. DOUGLAS FLETCHER, ESQ.

89. WINTER.

“I am Winter, that doth keep
Longing safe amidst of sleep;
Who shall say if I were dead,
What should be remembered.”

WILLIAM MORRIS.

Full-length figure of Winter, in white drapery and black cloak, standing before a white curtain; book in right hand, and warming the left over a fire of burning sticks. Signed and dated, E. BURNE-JONES, MDCCCLXX. Water colour, $47\frac{1}{2} \times 17\frac{1}{2}$ in.

From the F. R. Leyland Collection. Exhibited at the Grosvenor Gallery 1878, New Gallery 1892-3.

Lent by J. DOUGLAS FLETCHER, ESQ.

90. PAN AND PSYCHE.

Psyche, in despair at Love's loss, casts herself into the river.

“But the kind river even yet did deem
That she should live, and, with all gentle care,
Cast her ashore within a meadow fair
Upon the other side, where shepherd Pan
Sat looking down upon the water wan.”

Earthly Paradise, Story of Cupid and Psyche.

In a landscape, Pan, kneeling on a rock, leans over and tenderly places his hand on the head of Psyche, who is coming out of the stream. Signed, E. B. J. Oil, $25\frac{1}{2} \times 21$ in. (See also No. 61.)

Painted 1872-4. Exhibited at the Grosvenor Gallery 1878, New Gallery 1892-3. Engraved.

Lent by MRS. HAMILTON OF SKENE.

91. AURORA.

“Day’s harbinger
Comes dancing from the East.”
Milton.

Full-length figure of Aurora, stepping lightly to left along a quay, and playing the cymbals ; she is in blue dress with pink sleeves. Signed and dated, E. B. J., 1896. Oil, 70 × 30 in.
Exhibited at the New Gallery 1896.

Lent by the EARL COWPER, K.G.

92. ST. GEORGE.

Full-length figure of the Saint, standing facing, in armour, holding banner and shield, on which is represented the Princess Sabra in the coils of the Dragon ; at the Saint’s feet are the Dragon and his helmet ; rocky and wooded background. Oil, 73 × 23 in.

Lent by the EARL OF CARLISLE.

93. THE HOURS.

Six seated female figures, symbolising Waking, Dressing, Working, Feasting, Playing and Sleeping. Signed and dated, E. B. J., 1882. Oil, 29½ × 71½ in.

Painted 1870-82. Exhibited at the Grosvenor Gallery 1883, New Gallery 1892-3.

Lent by the TRUSTEES OF THE LATE F. AUSTEN, ESQ.

94. ST. GEORGE SLAYING THE DRAGON (*No. 6 of the Series of “St. George and the Dragon.” See No. 66.*)

On the right the kneeling figure of the Princess, before whom lie a shattered spear and a skull ; on the left St. George, standing over the fallen monster and thrusting his sword through its jaw ; landscape background with twilight sky. Signed and dated, E. B. J., 1866. Oil, 42 × 51½ in.

Lent by C. SIDNEY GOLDMANN, ESQ.

95. THE WHEEL OF FORTUNE.

Heroic figure of Fortune, in grey drapery, standing near her wheel, on which are bound a poet, whose head only is seen, a king, and a slave. Signed and dated, E. B. J., MDCCCLXXXIII. Oil, 78 × 39 in.

Begun 1875. Exhibited at the Grosvenor Gallery 1883, New Gallery 1892-3.

Lent by the RIGHT HON. ARTHUR J. BALFOUR, M.P.

96. LAUS VENERIS.

A Queen, in orange drapery, seated to left, her crown on her knees; on the left, four of her maidens preparing to sing a chant in praise of Venus from an illuminated music book: background of tapestry, representing the birth and triumph of Venus; through a window are seen five knights riding by. Signed and dated, E. BURNE-JONES, 1873-5. Oil, 47 × 71 in.

From the W. Graham Collection. Exhibited at the Grosvenor Gallery 1878, New Gallery 1892-3.

Lent by SIR WILLIAM AGNEW, BART.

97. THE PRINCESS TIED TO THE TREE (*No. 5 of the Series of "St. George and the Dragon."* See No. 66).

The Princess, robed in white, stands in a glade, tied to a tree; in the distance are seen her departing maidens. Signed and dated, E. B. J., 1866. Oil, 42 × 36½ in.

Lent by C. SIDNEY GOLDMANN, ESQ.

98. KING COPHETUA AND THE BEGGAR MAID.

“But marke, what hapned on a day,
As he out of his window lay,
He saw a beggar all in grey,
The which did cause him paine.

The beggar blusheth scarlet red
And straight againe as pale as lead,

But not a word at all she said,
 She was in such amaze.
 At last she spake with trembling voyce,
 And said, O King, I doe rejoyce
 That you will take me for your choice,
 And my degree's so base."

These verses are from an Elizabethan ballad. The story is alluded to several times by Shakespeare, and is the subject of a well-known lyric by Tennyson.

The King, in full armour, bare-headed, seated to right on the steps of a golden throne, holding his crown, which rests on his knees; on the throne the Beggar Maid in grey gown, seated facing, holding a bunch of wind flowers; on the right are the King's spear and shield, resting against the side of the throne; above the throne are two singing boys; the plates of gold which cover the throne are embossed with scenes of combats of animals. Signed and dated, E. B. J., 1884. Oil, 115 × 53 in.

Begun 1880. Exhibited at the Grosvenor Gallery 1884, New Gallery 1892-3.

Lent by the EARL OF WHARNCLIFFE.

99. THE MIRROR OF VENUS.

In a rocky landscape by the sea, Venus stands by the edge of a clear pool, surrounded by nine maidens, who gaze in wonder at their reflections, which they behold for the first time; the pool is thickly set with water lilies and fringed with forget-me-nots. Signed and dated, E. BURNE-JONES, 1875. Oil, 48 × 78½ in.

From the F. R. Leyland and Ruston Collections. Exhibited at the Grosvenor Gallery 1877, New Gallery 1892-3. Engraved.

Lent by C. SIDNEY GOLDMANN, ESQ.

100. THE PRINCESS SABRA LED TO THE DRAGON (*No. 4 of the Series of "St. George and the Dragon."* See No. 66).

The Princess, followed by her maidens bearing lighted tapers, and preceded by a guard, is being led forth to the sacrifice; in the distance, through an archway, is seen a small group of onlookers. Signed and dated, E. B. J., 1866. Oil, 42 × 36½ in.

Lent by C. SIDNEY GOLDMANN, ESQ.

101. THE DEPTHS OF THE SEA.

“Habes tota quod mente petisti
Infelix.”

A mermaid has seized the body of a mariner, and has dragged him down to the depths of the sea. The picture represents the moment of her triumph when she is still unconscious of his death and that he can never be her playfellow. Signed and dated, E. B. J., 1886. Oil, 77 × 29 in.

Exhibited at the Royal Academy 1886, New Gallery 1892-3.

Lent by MRS. R. H. BENSON.

102. THE MILL.

In a meadow beside a stream three maidens are dancing, whilst a minstrel, on the right, is playing upon a lute ; in the background a mill, and on the other side of the river are seen the figures of bathers. Signed and dated, E. B. J., 1870. Oil, 78 × 36 in.

Finished 1882. Exhibited at the Grosvenor Gallery 1882, New Gallery 1892-3.

Lent by CONSTANTINE A. IONIDES, ESQ.

103. THE RETURN OF THE PRINCESS (*No. 7 of the Series of “St. George and the Dragon.” See No. 66).*

On the right the Princess led back by St. George, and preceded by a group of maidens playing musical instruments and strewing flowers ; buildings and the populace in the background. Signed and dated, E. B. J., 1866. Oil, 42 × 51½ in.

Lent by C. SIDNEY GOLDMANN, ESQ.

104. FIDES.

Full-length figure of Faith, her head wreathed with jessamine, in red and white drapery, standing to left within a niche ; she holds a lamp in her right hand, and in her left a branch ; a serpent is coiled around her left wrist ; the dragon of Doubt

writhes at her feet amidst flames; the niche is decorated with two small figures, who are holding strings of beads. Signed and dated, E. B. J., MDCCCLXXI. Water colour, 70 × 24½ in.

From F. S. Ellis and W. Graham Collections. Exhibited at the Grosvenor Gallery 1877, New Gallery 1892-93.

Lent by ALEXANDER HENDERSON, ESQ., M.P.

105. CARITAS.

A full-length figure of Charity, in blue and crimson drapery, holding two infants in her arms; whilst four others are grouped at her feet; in the background a patterned damask curtain. Signed and dated, E. B. J., LONDON, MDCCCLXVII. Water colour, 60 × 27 in.

From the F. S. Ellis Collection. Exhibited at the Royal Water Colour Society 1870, New Gallery 1892-93.

Lent by the LORD WANTAGE, V.C.

106. LOVE AMONG THE RUINS.

On a terrace, strewn with fragments of ruined buildings and overgrown with wild roses, are seen the forms of two lovers, embracing; between the knees of the youth a stringed instrument. Signed and dated, E. B. J., 1894. Oil, 40 × 61 in.

Exhibited at the New Gallery 1894. The first rendering in water colour of this subject was accidentally destroyed in 1894. Engraved.

Lent by MRS. R. H. BENSON.

107. ST. BARBARA, ST. DOROTHEA AND ST. AGNES.

Three full-length figures, standing against a stone terrace. St. Barbara holds an open book in her right hand and in her left, which rests upon a tower, a peacock's feather. St. Dorothea, holding a sword, gives a basket of flowers to an angel, who stands at her feet. St. Agnes holds a lamb and a book. Oil, 33 × 33 in.

Painted in 1869. From the W. Graham Collection.

Lent by GRAY HILL, ESQ.

108. THE GOLDEN STAIRS.

A company of eighteen maidens, holding instruments of music, are descending a winding flight of steps; above, through an open roof, is seen a space of sky; and below, an open doorway leads to a colonnade. Signed and dated, E. B. J., 1880. Oil, 108 × 46 in.

Exhibited at the Grosvenor Gallery 1880, New Gallery 1892-3. Engraved.

Lent by the LORD BATTERSEA.

109. LE CHANT D'AMOUR.

“Hélas, je sais un chant d’amour,
Triste ou gai, tour à tour.”

Refrain of a Breton Song.

On a stone terrace is a lady, in a white robe with purple sleeves, playing upon an organ; Love, clothed in red raiment, works the bellows; to the left is the seated figure of a knight clad in black armour; in the front of the picture is a border of wallflowers and tulips, and in the background an ancient city seen across a meadow. Signed, E. B. J. Oil, 44 × 60 in.

Painted in 1868-77. From the W. Graham and J. Ruston Collections. Exhibited at the Grosvenor Gallery 1878, New Gallery 1892-3. Engraved.

Lent by T. H. ISMAY, ESQ.

110. LUNA.

Draped figure, poised upon the curve of the globe, her face hidden in a coil of drapery; the light upon the fluttering extremity of her robe takes the form of a crescent. Oil, 39½ × 28 in.

Painted in 1872-5. Exhibited at the Grosvenor Gallery 1878, Society of British Artists 1892, New Gallery 1892-3.

Lent by MRS. A. IONIDES.

111. TEMPERANTIA.

Full-length figure of Temperance, holding a vessel filled with water, which she pours upon the flames that rise at her feet. Signed and dated, E. B. JONES, 1872. Water colour, 90 × 23 in.

From the F. S. Ellis Collection. Exhibited at the Grosvenor Gallery 1877, New Gallery 1892-3.

Lent by the LORD WANTAGE, V.C.

112. THE BOAT. (*Unfinished.*)

A group of seven maidens, four of whom are seated in a boat, which one of their companions holds to the shore, while two others are approaching, one of whom bears a lamp; in the background is a city seen against an evening sky. Water colour, 31 × 59½ in.

Begun 1872.

Lent by COLONEL H. JEKYLL.

113. THE KING'S DAUGHTER (*No. 1 of the Series of "St. George and the Dragon."* See No. 66).

The Princess, in a pink robe, walks in a garden, holding a book in her hand; flowers in the background. Signed and dated, E. B. J., 1865-6. Oil, 42 × 24 in.

Lent by C. SIDNEY GOLDMANN, ESQ.

NORTH ROOM.

114. A PORTRAIT.

Three-quarter length figure of a lady to right, in black dress, holding a book. Oil, $32\frac{1}{2} \times 19\frac{1}{2}$ in.
Painted in 1884.

Lent by MRS. W. J. FITZGERALD.

115. PERSEUS AND THE SEA NYMPHS. (*Unfinished.*) (*No. 3 of the "Perseus Series."*)

Perseus, the son of Jupiter and Danaë, having promised Polydectes, king of the island of Seriphos, that he would bring him the head of Medusa, the only one of the Gorgons who was subject to mortality, was assisted in his undertaking by the gods. The nymphs provided him with winged sandals, a wallet, and the helmet of Pluto, which rendered him invisible (see No. 115), Hermes gave him a sword, and Minerva a shield, which was as resplendent as glass. Thus equipped, Perseus proceeded to the country of the Graiæ, the sisters of the Gorgons, who were three in number, but had only one eye between them. Perseus stole their eye when they were asleep, and would not return it till the Graiæ had told him where the Gorgons lived (see No. 121). Having slain Medusa, Perseus, on his return journey, passed through Syria, and arrived there at the moment when the land was ravaged by a sea-monster sent by Neptune. The oracle of Jupiter had declared that only the sacrifice of Andromeda, the daughter of Cepheus, the king, would appease the monster's wrath. Perseus, whilst continuing his flight, found Andromeda naked and chained to the rock, and, struck by her exceeding beauty (see No. 118), he offered to deliver her from the dragon if he obtained her in marriage. As a reward for his labour, Cepheus consented, and Perseus having slain the dragon, married Andromeda (see No. 120).

The sixth picture in this series (No. 117) depicts a subsequent scene of Perseus, after his marriage, showing Andromeda the head of Medusa reflected in the water of a well; for to look upon the head itself was death to the beholder, who was immediately changed into stone.

Perseus receiving the helmet of invisibility, the winged sandals, and the wallet to contain the head of Medusa from three sea-nymphs. Oil, 60 × 54 in. Unfinished.

Lent by the RT. HON. ARTHUR J. BALFOUR, M.P.

116. THE TREE OF FORGIVENESS.

“Dic mihi quid feci, nisi non sapienter amavi?”

“Phyllis, amidst her mourning because Demophoon had forsaken her, was turned by the kind gods into an almond tree; and after, as he passed by, consumed with sorrow for her, she became once more visible to him, no less loving than of old time; and this was the first blossoming of the almond tree.”

Two full-length nude figures; Phyllis, issuing from the stem of the almond tree, embraces Demophoon. Signed and dated, E. B. J., 1882. Oil, 74 × 42 in.

Exhibited at the Grosvenor Gallery 1882.

Lent by W. IMRIE, ESQ.

117. THE BALEFUL HEAD. (*No. 6 of the “Perseus Series.” See No. 115.*)

Perseus showing Andromeda the head of Medusa reflected in a well. Oil, 60 × 54 in.

Exhibited at the Grosvenor Gallery 1887.

Lent by the RT. HON. ARTHUR J. BALFOUR, M.P.

118. THE ROCK OF DOOM. (*No. 4 of the “Perseus Series.” See No. 115.*)

Andromeda chained to the rock; Perseus flying down makes himself visible to her by taking off his helmet; the city of Joppa in the background. Oil, 60 × 54 in.

Painted 1888. Exhibited at the New Gallery 1888.

Lent by the RT. HON. ARTHUR J. BALFOUR, M.P.

119. THE FALL OF LUCIFER.

“Vexilla regis prodeunt Infernis.”

Lucifer, accompanied by his host of rebel angels bearing flags and armed, is seen cast out from the closed gates of Heaven and descending into the Infernal Regions. Around the picture, on a gilt band, is inscribed, “ET FACTVM EST PROELIVM MAGNVM IN COELO: MICHAEL ET ANGELI EIVS PRÆLIABANTVR CVM DRACONE ET DRACO PVGNABAT ET ANGELI EIVS: ET NON VALVERVNT, NEQVE LOCVS INVENTVS EST EORVM AMPLIVS IN COELO. ET PROIECTVS EST DRACO ILLE MAGNVS SERPENS ANTIQVVS ET ANGELI EIVS CVM ILLO MISSI SVNT. ET AVDIVI VOCEM MAGNAM IN COELO DICENTEM; NVNC FACTA EST SALVS ET VIRTVS ET REGNVM DEI NOSTRI ET POTESTAS CHRISTI EIVS. PROPTEREA LAETAMINI COELI ET QVI HABITATIS IN EIS. VÆ TERRÆ ET MARI QVIA DESCENDIT DIABOLVS AD VOS HABENS IRAM MAGNAM, SCIENS QVOD MODICVM TEMPVS HABET.”—*Apocalypse, c. xii., v. 7-12.* Signed and dated, E. B. J., 1894. Oil, 96 × 46½ in.

Exhibited at the New Gallery 1895.

Lent by MESSRS. AGNEW AND SONS.

120. THE DOOM FULFILLED. (*No. 5 of the “Perseus Series.” See No. 115.*)

Perseus encircled by the coils of the dragon which he is slaying; on the left Andromeda stands on the ledge of the rock freed from her chains. Signed and dated, E. B. J., 1888. Oil, 60 × 54 in.

Painted 1888. Exhibited at the New Gallery 1888.

Lent by the RT. HON. ARTHUR J. BALFOUR, M.P.

121. PERSEUS AND THE GRAIAE. (*No. 3 of the “Perseus Series.” See No. 115.*)

The Graiae seated on the ground, Perseus leaning forward and holding the eye. Signed and dated, E. B. J., 1892. Oil, 60 × 66 in.

This picture has not been previously exhibited.

Lent by the RT. HON. ARTHUR J. BALFOUR, M.P.

122. THE DREAM OF LAUNCELOT AT THE CHAPEL OF THE SAN GRAEL.

“Right so he heard a voice that said, ‘Sir Launcelot, more hard than is stone, and more bitter than is the wood, more naked and barer than is the leaf of the fig-tree, therefore go thou from hence, and withdraw thee from this holy place.’”

Sir Launcelot asleep, leaning against a well-head, his shield hanging on a withered tree, beside which stands his horse; on the right appears an angel through the door of the Chapel of the San Grael. Signed and dated, E. B. J., 1896. Oil, $53\frac{1}{2} \times 66\frac{1}{2}$ in.

Exhibited at the New Gallery 1896.

Lent by W. GRAHAM ROBERTSON, ESQ.

123. PORTRAIT OF SIR EDWARD BURNE-JONES, BART.

Half-length front, head turned slightly to right, black coat. Oil, $25\frac{1}{2} \times 20\frac{1}{2}$ in.

Painted in 1870,

By G. F. WATTS, R.A.

Lent by LADY BURNE-JONES.

124. ARTHUR IN AVALON. (*Unfinished.*)

“Hic jacet Arthurus, rex quondam, rexque futurus.”

“Some men yet say that King Arthur is not dead, but had by the will of our Lord Jesus Christ into another place; and men say that he will come again.”

After his last battle, King Arthur was borne by three Queens to the Isle of Avalon, there to be healed of his wound; and there he sleeps, awaiting the call that shall bring him back to his kingdom.

In the centre of a marble cloister the King lies asleep on a couch, under a canopy of gilded bronze, on which are embossed twelve designs from the History of the Holy Grail. At the head and foot of the couch are the three Queens; in

front maidens seated, with musical instruments in their hands ; on the right are three attendants holding the King's armour ; to right and left other figures, three of whom hold horns and one a trumpet, while the others look out into the valley awaiting the signal for his awakening ; mountains in the background ; in the foreground flowers and water. Oil, $11\frac{1}{2} \times 21\frac{1}{2}$ ft.

This picture, begun in 1881, was never completed. The artist was working on it at the time of his death.

Lent by the EXECUTORS OF THE ARTIST.

125. PORTRAIT OF SIR EDWARD BURNE-JONES, BART.

Three-quarter length figure of the painter to left, at work in his studio. Signed and dated, PHILIP BURNE-JONES, MDCCCXCVIII. Oil, $29\frac{1}{2} \times 20$ in.

Painted in 1898.

By SIR PHILIP BURNE-JONES, BART.

Lent by SIR PHILIP BURNE-JONES, BART.

126. THE HEART DESIRES. (*No. 1 of the Series of "Pygmalion and the Image."*)

"A Man of Cyprus, a Sculptor named Pygmalion, made an Image of a Woman, fairer than any that had yet been seen, and in the end came to love his own handiwork as though it had been alive ; wherefore, praying to Venus for help, he obtained his end, for she made the Image alive indeed, and a Woman, and Pygmalion wedded her"—*Earthly Paradise*.

Pygmalion standing, his arms folded, in thought, desires greater beauty than is to be found in his previous work, or in actual life. Signed and dated, E. BURNE-JONES inv. 1868, pinxit 1870. Oil, $38\frac{1}{2} \times 29\frac{1}{2}$ in.

From the F. W. Craven Collection. Exhibited at the Grosvenor Gallery 1879, New Gallery 1892-3.

Lent by JOHN T. MIDDLEMORE, ESQ.

127. THE GARDEN OF PAN.

Pan, seated on a rock in a valley, is playing his pipes to a shepherd and a shepherdess, seated on the ground on his right. Signed, E. B. J. Oil, 60 × 73½.

Painted 1886-7. Exhibited at the Grosvenor Gallery 1887, New Gallery 1892-3.

Lent by LILIAN, DUCHESS OF MARLBOROUGH.

128. THE HAND REFRAINS. (*No. 2 of the Series of "Pygmalion and the Image."* See No. 126.)

Pygmalion stands before his completed work. Oil, 38 × 29½ in.

Painted 1869-79. From the F. W. Craven Collection. Exhibited at the Grosvenor Gallery 1879, New Gallery 1892-3.

Lent by JOHN T. MIDDLEMORE, ESQ.

129. FLAMMA VESTALIS.

Three-quarter length figure of a girl in deep blue dress; a hand holding a flaming torch embroidered on the sleeve; light blue headdress; she holds beads in her hand; background of water and buildings. Signed and dated, E. B. J., 1886. Oil, 43 × 15½ in.

Exhibited at the Grosvenor Gallery 1886, New Gallery 1892-3. Engraved.

Lent by the LORD DAVEY.

130. LOVE AND THE PILGRIM.

"Love, that is first and last of all things made,
The light that moving has man's life for shade."

A. C. Swinburne.

Love, in a white robe, his head crowned with roses, holds an arrow in his left hand, and with his right is leading a pilgrim through a wilderness; around the head of Love is a flight of small birds. To left, on a scroll, "Painted by E. BURNE-JONES 1896-7, dedicated to his friend A. C. SWINBURNE." Oil, 61 × 120 in.

Exhibited at the New Gallery 1897.

Lent by MARY, DUCHESS OF SUTHERLAND.

131. THE HESPERIDES.

The Hesperides were the beautiful guardians of the tree with the golden apples, which Gê had given to Hera at her marriage with Zeus.

The three daughters of Hesperus dancing around the Golden Tree; they are clad in red drapery. Signed on the tree, E. B. J. Water colour, $47 \times 38\frac{1}{2}$ in.

Painted in 1873. Exhibited at the Dudley Gallery 1873, Guildhall 1894. From the F. Craven Collection.

Lent by JOHN T. MIDDLEMORE, ESQ.

132. THE GODHEAD FIRES. (*No. 3 of the Series of "Pygmalion and the Image." See No. 126.*)

Venus, surrounded by doves and roses, and holding a myrtle-branch, gives life to the Image. Signed and dated, E. B. J., 1878. Oil, $38\frac{1}{2} \times 29\frac{1}{2}$ in.

From the F. W. Craven Collection. Exhibited at the Grosvenor Gallery 1879, New Gallery 1892-3. Engraved.

Lent by JOHN T. MIDDLEMORE, ESQ.

133. THE MARRIAGE OF PSYCHE.

A procession; Psyche in the centre accompanied by eight maidens and her father; those in front scatter flowers, and those who follow are playing on instruments of music. Signed and dated, E. B. J., 1895. Oil, $46\frac{1}{2} \times 84\frac{1}{2}$ in.

Exhibited at the New Gallery 1895.

Lent by MESSRS. ARTHUR TOOTH AND SONS.

134. THE SOUL ATTAINS. (*No. 4 of the Series of "Pygmalion and the Image." See No. 126.*)

Pygmalion returning to his house, discovers that the Image has become a woman, and kneels at her feet. Oil, $38\frac{1}{2} \times 29\frac{1}{2}$ in.

Painted in 1869-1879. From the F. W. Craven Collection. Exhibited at the Grosvenor Gallery 1879, New Gallery 1892-3.

Lent by JOHN T. MIDDLEMORE, ESQ.

135. VESPERTINA QUIES.

Three-quarter length figure of a maiden, to right, in dark blue dress, resting her hands on a balustrade ; in the background a quadrangular building and distant landscape. Signed and dated, E. B. J., 1893. Oil, $42\frac{1}{2} \times 24$ in.

Exhibited at the New Gallery 1894. Engraved.

Lent by MRS. MAURICE BEDDINGTON.

136. SPONSA DI LIBANO.

"Awake, O North wind, and come, thou South ; blow upon my garden that the spices thereof may flow out."—*The Song of Solomon*, iv. 16.

The Bride standing in a garden of lilies ; above, the figures of the North and South winds. Signed and dated, E. B. J., 1891. Water colour, 127×61 in.

Exhibited at the New Gallery 1891.

Lent by the LORD MAYOR AND
CORPORATION OF LIVERPOOL.

137. CUPID AND PSYCHE.

Psyche having perished by the Stygian river through opening the casket, Cupid descends and restores her to life.

"Psyche, a king's daughter, by her exceeding beauty caused the people to forget Venus ; therefore the goddess would fain have destroyed her ; nevertheless she became the bride of Love, yet in an unhappy moment lost him by her own fault, and, wandering through the world, suffered so many evils at the hands of Venus, for whom she must accomplish fearful tasks. But the gods and all nature helped her, and in process of time she was reunited to Love, forgiven by Venus, and made immortal by the Father of gods and men."

Cupid in red drapery leans forward to left and supports Psyche in his arms ; she wears green dress, on the left the open casket ; in the background is the river Styx with boat of Charon and hilly ground. Signed and dated, E. B. J. 1867. Water colour, $31\frac{1}{2} \times 36$ in.

Exhibited at the Royal Water Colour Society 1867, New Gallery 1892-3.

Lent by ALEXANDER HENDERSON, ESQ., M.P.

CENTRAL HALL.

138. LOVE'S WAYFARING.

Love, standing erect upon a car in front of his throne amidst swirling drapery, is drawn through a narrow street by his numerous victims, male and female. The figures are all life-size. Oil, 17 ft. \times 9 ft.

This important work, designed in 1871, is exhibited for the sake of the design, as but little progress was made with the actual painting of the picture.

Lent by the EXECUTORS OF THE ARTIST.

SCREEN I.

Studies for the picture of King Cophetua and the Beggar Maid, No. 98.

139. DESIGN IN WATER COLOUR, showing an early conception for the picture. Signed and dated, E. B. J., 1885. $28\frac{1}{2} \times 14$ in.

Lent by LADY BURNE-JONES.

140. A SIMILAR DESIGN, varied. Signed, E. B. J. $28\frac{1}{2} \times 11\frac{1}{4}$ in.

Lent by MRS. CORONIO.

140A. STUDY OF A HEAD. Crayon. Signed and dated, E. B. J., 1883. $10\frac{1}{2} \times 8$ in.

Lent by MRS. R. H. BENSON.

141. STUDY OF A HEAD. Crayon. Signed, E. B. J. 15×12 in.

Lent by J. COMYNS CARR, ESQ.

142. STUDY OF A HEAD. Crayon.

Lent by SIR HICKMAN BACON, BART.

- 142A.** STUDY OF HEAD OF THE KING. $18 \times 16\frac{3}{4}$ in.
Lent by C. FAIRFAX MURRAY, ESQ.
- 143.** SERIES OF 22 STUDIES OF FIGURES, HEADS, ARMOUR, &c.
Lent by the EXECUTORS OF THE ARTIST.
-
- 144.** STUDY FOR THE BEGGAR MAID Crayon. Signed and dated, E. B. J., 1883. $11\frac{1}{2} \times 7$ in.
Lent by LADY LEWIS.
- 145.** STUDY FOR THE BEGGAR MAID. $13\frac{1}{4} \times 9\frac{1}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 146.** STUDY FOR THE BEGGAR MAID. $16 \times 11\frac{3}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 147.** STUDY FOR THE KING AND THE BEGGAR MAID. $13\frac{3}{4} \times 5\frac{1}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 148.** STUDY FOR THE BEGGAR MAID. $17\frac{3}{4} \times 11\frac{3}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 149.** STUDY FOR DRAPERY FOR THE BEGGAR MAID. Signed and dated, E. B. J., 1883. $12\frac{1}{4} \times 6$ in.
Lent by the EXECUTORS OF THE ARTIST.

SCREEN II.

Studies for the picture "Arthur in Avalon," No. 124.

- 150.** A COLOURED DESIGN IN WATER COLOUR, showing an early conception for the picture. Inscribed, E. B. J. to E. L., 1894. 21×75 in.
Lent by the HON. ELEANOR LADY LEIGHTON.

- 151.** THE HILL FAIRIES. This and its companion picture, under the same number, represent a part of the design for the "Arthur in Avalon," which was not adopted in the final form given to it by the painter. Oil, 72 × 24 in.

Lent by the EXECUTORS OF THE ARTIST.

- 152.** SERIES OF 85 STUDIES OF HEADS, FIGURES, HANDS, DRAPERY, &c.

Lent by the EXECUTORS OF THE ARTIST.

- 153.** STUDIES FOR THE LAMP FOR "ARTHUR IN AVALON." 14 $\frac{1}{4}$ × 11 in.

Lent by the EXECUTORS OF THE ARTIST.

- 154.** STUDY OF A HEAD FOR "ARTHUR IN AVALON." Signed and dated, E. B. J., 1885. 10 $\frac{1}{2}$ × 6 $\frac{3}{4}$ in.

Lent by the EXECUTORS OF THE ARTIST.

- 155.** STUDY OF A HEAD FOR "ARTHUR IN AVALON." Signed and dated, E. B. J., 1885. 10 $\frac{1}{4}$ × 6 $\frac{1}{2}$ in.

Lent by the EXECUTORS OF THE ARTIST.

- 156.** STUDY FOR A QUEEN FOR "ARTHUR IN AVALON." 16 × 11 $\frac{3}{4}$ in.

Lent by the EXECUTORS OF THE ARTIST.

- 157.** A SCREEN WITH FIGURES OF HANANIAH, MISHAEL, AND AZARIAH (better known as Shadrach, Meshach, and Abednego). Each figure enveloped in flames. 58 $\frac{1}{2}$ × 19 in. each.

These three figures were the original designs for a window placed in Farnworth church, Lancashire, 1875.

Lent by MESSRS. PEARSON AND CO.

BALCONY.*DRAWINGS AND DESIGNS.*

- 158.** TWO STUDIES FOR HEAD OF MEDUSA IN THE PERSEUS SERIES. Pencil. Signed and dated, E. B. J., 1876.
Lent by H. S. THEOBALD, ESQ.
- 159.** TWO HEADS. Pencil. Signed and dated, E. B. J., 1879.
Lent by J. F. SCHWANN, ESQ.
- 160.** MEDEA IN THE PRESENCE OF CIRCE.
The two first designs for the second illustration in the Kelmscott Press edition of the *Life and Death of Jason*. A third design was made as shown in the proof from the wood block. Signed and dated, "To S. C., from E. B. J., 1898."
 $6\frac{3}{4} \times 5\frac{1}{2}$ in.
Lent by S. C. COCKERELL, ESQ.
- 161.** ST. MICHAEL THE ARCHANGEL. Water colour and gold. Signed and dated, 1896. $13\frac{1}{2} \times 9\frac{1}{2}$ in.
Lent by MRS. L. ALMA-TADEMA.
- 162.** A BIRTHDAY GREETING. Water colour. Signed and dated, E. B. J., Jan. 8, 1898. $13\frac{1}{2} \times 9\frac{1}{2}$ in.
Lent by L. ALMA-TADEMA, ESQ., R.A.
- 163.** STUDIES FOR ARMOUR. Silver point and white. Signed and dated, E. B. J., 1873. $16\frac{1}{2} \times 12\frac{1}{2}$ in.
Lent by the EXECUTORS OF THE ARTIST.

- 164.** STUDIES OF ARMOUR FOR THE PERSEUS SERIES. Chalk. $15\frac{1}{2} \times 8\frac{1}{2}$ in.

Lent by the EXECUTORS OF THE ARTIST.

- 165.** STUDY FOR KING BALTHAZAR IN THE "STAR OF BETHLEHEM." Crayon and gold. Signed and dated, E. B. J., 1887. 14×7 in.

Lent by SIR J. STIRLING-MAXWELL, BART., M.P.

- 166.** STUDY OF ST. JOSEPH IN THE "STAR OF BETHLEHEM." Crayon. Signed, E. B. J. $12\frac{1}{2} \times 6$ in.

Lent by MESSRS. P. AND D. COLNAGHI.

- 167.** STUDY OF A HEAD. Crayon. Signed and dated, 1890. $11\frac{1}{2} \times 7$ in.

Lent by MESSRS. P. AND D. COLNAGHI.

- 168.** STUDY OF SLEEVES FOR PICTURE OF "MERLIN AND NIMUE." Pencil. $13 \times 8\frac{1}{4}$ in.

Lent by the EXECUTORS OF THE ARTIST.

- 169.** STUDY FOR MERMAID IN "THE DEPTHS OF THE SEA." No. 101. Chalk. Signed and dated, E. B. J., 1886. 10×8 in.

Lent by F. A. WHITE, ESQ.

- 170.** STUDY IN COLOURED CHALK FOR MELCHIOR IN THE "STAR OF BETHLEHEM." Water colour. Signed and dated, E. B. J., 1887. $13\frac{1}{4} \times 9\frac{1}{2}$ in.

Lent by SIR J. STIRLING-MAXWELL, BART., M.P.

- 171.** STUDY OF DRAPERY FOR THE PICTURE OF "MERLIN AND NIMUE." Pencil. 13×9 in.

Lent by the EXECUTORS OF THE ARTIST.

- 172.** STUDY OF A HEAD. Chalk. Signed and dated, E. B. J., 1886. $12\frac{1}{4} \times 8\frac{1}{4}$ in.
Lent by C. FAIRFAX MURRAY, ESQ.
- 173.** STUDIES OF ARMOUR FOR THE BRIAR ROSE SERIES. Water colour. Signed and dated, E. B. J., 1889. $12 \times 16\frac{1}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 174.** STUDY OF A HEAD. Chalk. Signed and dated, E. B. J., 1895. $18\frac{1}{4} \times 13\frac{3}{4}$ in.
Lent by the EARL EGERTON OF TATTON.
- 175.** STUDY OF HAIR. Pencil. Signed and dated, E. B. J., 1876. $10\frac{1}{2} \times 6\frac{3}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 176.** ORPHEUS LOSING EURYDICE. Water colour. $9 \times 8\frac{3}{4}$ in.
Lent by C. FAIRFAX MURRAY, ESQ.
- 177.** A STUDY FOR THE PERSEUS SERIES. Pencil. Signed and dated, E. B. J., 1876. $10\frac{1}{4} \times 6\frac{1}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 178.** STUDY FOR THE "DAYS OF CREATION." (See No. 39) Pencil. Six compartments, each $19\frac{1}{2} \times 7$ in.
Lent by MRS. CORONIO.
- 179.** ALLEGORICAL STATUES IN THE "VALE OF THE GARDEN OF IDLENESS." (See also No. 195.) *Chaucer's "Romance of the Rose."* Water colour. $11\frac{1}{2} \times 35\frac{1}{2}$ in.
Lent by the EXECUTORS OF THE ARTIST.

-
- 180.** STUDY OF DRAPED FIGURE ON PINK GROUND.
Chinese white. Signed and dated, E. B. J., 1897.
 $13\frac{1}{2} \times 7\frac{1}{2}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 181.** STUDY OF A HEAD. Three-quarter face. Red
and white chalk on red ground. Signed and
dated, E. B. J., 1896. $17\frac{3}{4} \times 12$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 182.** A PORTRAIT SKETCH. Oil. 23×17 in.
Lent by SIR KENNETH MUIR MACKENZIE, K.C.B.
- 183.** STUDY OF A HEAD. Crayon. Signed and dated,
E. B. J., 1893. 20×14 in.
Lent by the EXECUTORS OF THE ARTIST.
- 184.** ST. CATHERINE DISPUTING WITH THE DOCTORS.
Study for a window at Christ Church, Oxford.
Water colour. $34\frac{1}{2} \times 23\frac{1}{2}$ in.
Lent by MRS. CORONIO.
- 185.** ST. CATHERINE RECEIVED INTO HEAVEN.
Study for a window at Christ Church, Oxford.
Water colour. $34\frac{1}{2} \times 23\frac{1}{2}$ in.
Lent by MRS. CORONIO.
- 186.** THE DEATH OF ST. CATHERINE. Study for a
window at Christ Church, Oxford. Water colour.
 $34\frac{1}{2} \times 23\frac{1}{2}$ in.
Lent by MRS. CORONIO.
- 187.** SIR GAWAINE AND SIR YWAINE REFUSED AD-
MISSION TO THE CHAPEL OF SAN GRAEL.
Design for the Tapestry (No. 222). Water
colour. 20×24 in.
Lent by LADY BURNE-JONES.

- 188.** KING ARTHUR AND HIS KNIGHTS AT THE ROUND TABLE. The damosel appearing. Design for the Tapestry (No. 219). Water colour. 20 × 42 in.

Lent by LADY BURNE-JONES.

- 189.** THE VISION OF SAN GRAEL. Design for the Tapestry (No. 224). Water colour. Signed and dated, E. B. J., 1891. Exhibited at the Royal Water Colour Society, 1894. $19\frac{1}{2} \times 61\frac{3}{4}$ in.

Lent by LADY BURNE-JONES.

- 190.** THE KNIGHTS LEAVING FOR THE QUEST OF THE SAN GRAEL. Design for the Tapestry (Nos. 220 and 221). Water colour. Signed and dated, E. B. J., 1891. 20 × 27 $\frac{1}{2}$ in.

Lent by LADY BURNE-JONES.

- 191.** STUDY OF A HEAD FOR LOVE'S WAYFARING. (See. No. 138). Crayon. Signed and dated, E. B. J., 1895. $19\frac{1}{2} \times 13\frac{1}{2}$ in.

Lent by the EXECUTORS OF THE ARTIST.

- 192.** A PORTRAIT SKETCH, signed and dated, E. B. J., 1879. Oil. 23 × 17 in.

Lent by SIR KENNETH MUIR MACKENZIE, K.C.B.

- 193.** A STUDY IN RED AND WHITE CHALK ON RED GROUND. Signed and dated, E. B. J., 1896. $18 \times 11\frac{3}{4}$ in.

Lent by the EXECUTORS OF THE ARTIST.

-
- 194.** A STUDY OF FOLIAGE. Crayon. Indian ink.
20½ × 14 in.
Lent by the EXECUTORS OF THE ARTIST.
- 195.** ALLEGORICAL STATUES IN THE "VALE OF THE
GARDEN OF IDLENESS." (See also No. 179.)
Water colour. *Chaucer's "Romance of the Rose."*
11¾ × 48 in.
Lent by the EXECUTORS OF THE ARTIST.
- 196.** THE SEASONS. Red chalk. Signed and dated,
E. B. J., 1864. Four partitions 18½ × 16 in.
Lent by A. C. STREET, ESQ.
- 197.** PANDORA'S BOX. Pencil, in four compartments.
Inscribed, E. B. J. to C. P., 1894. 3¼ × 3 in. and
3¼ × 6¾ in.
Lent by MRS. COVENTRY PATMORE.
- 198.** STUDY OF A HEAD. Pencil. Signed and dated,
E. B. J. MDCCLXXI. 12¾ × 14½ in.
Lent by S. A. MAVROJANI, ESQ.
- 199.** PORTRAIT OF EDWARD FITZGERALD, ESQ.
Crayon. Signed and dated, E. B. J., 1896.
19½ × 13¾ in.
Lent by MRS. W. J. FITZGERALD.
- 200.** THE NATIVITY. Design in water colour and
creta laevis, for bronze relief at Castle Howard.
10 × 16 in.
Lent by C. FAIRFAX MURRAY, ESQ.
- 201.** STUDY FOR THE HEAD OF FORTUNE. (See
No. 95.) Pencil. Signed, E. B. J., 8½ × 6½ in.
Lent by MRS. LABALMONDIÈRE.

- 202.** STUDY OF DRAPERY. Pencil. Signed and dated, E. B. J., 1874. $9\frac{1}{2} \times 5$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 203.** DESIGN IN GOLD FOR METAL WORK. Signed and dated, E. B. J., 1896. $9\frac{1}{2} \times 6\frac{1}{2}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 204.** THE ENTOMBMENT. Design in water colour and creta laevis, for bronze relief at Castle Howard. $9\frac{1}{2} \times 16$ in.
Lent by C. FAIRFAX MURRAY, ESQ.
- 205.** STUDY OF A HEAD IN RED CHALK. Signed, E. B. J. $17 \times 10\frac{1}{2}$ in.
Lent by JOHN R. CLAYTON, ESQ.
- 206.** THREE STUDIES FOR DRAPERY FOR THE "GOLDEN STAIRS" AND "WOOD NYMPH." Pencil. Signed and dated, E. B. J., 1879. (1) and (3) $9 \times 6\frac{1}{2}$ in., (2) $10\frac{1}{2} \times 6\frac{1}{2}$ in.
Lent by H. S. THEOBALD, ESQ.
- 207.** STUDY FOR PICTURE, "THE BALEFUL HEAD," IN THE PERSEUS SERIES. Chalk. Signed, E. B. J., $20 \times 13\frac{1}{4}$ in.
Lent by the EXECUTORS OF THE ARTIST.
- 208.** STUDY OF A HEAD IN COLOURED CHALK. Signed and dated, E. B. J., 1885. $20 \times 13\frac{1}{2}$ in.
Lent by MISS OLIVE MAXSE.
- 209.** STUDIES OF DRAPERY FOR MERLIN IN THE PICTURE, "MERLIN AND NIMUE." Pencil. $13\frac{3}{4} \times 9\frac{1}{2}$ in.
Lent by the EXECUTORS OF THE ARTIST.

210. CASSANDRA. Chalk. Signed, E. B. J. 14×11 in.
Lent by CONSTANTINE A. IONIDES, ESQ.

211. STUDY IN RED CHALK. 15×11 in.
Lent by MESSRS. P. AND D. COLNAGHI.

212. MARS. An unfinished Study. Water colour.
 $32\frac{1}{4} \times 19\frac{1}{2}$ in.

Inscribed E. B. J. to M. S. 20×13 in.
Lent by the LORD MAYOR AND CORPORATION
OF BIRMINGHAM.

212A. STUDY OF A HEAD in red and white Chalk, on
red ground.
Lent by MRS. STILLMAN.

213. FIVE STUDIES (in Pencil).

a, b, c, for the "Golden Stairs," Signed and dated, E. B. J.,
1876. $7 \times 3\frac{3}{4}$ in.
d, e, for "Briar Rose," Signed and dated, E. B. J., 1870.
 $4 \times 5\frac{1}{2}$ in. $4\frac{1}{2} \times 6$ in.

Lent by H. S. THEOBALD, ESQ.

214. STUDIES OF DRAPERY (in white and red chalk) for

a. South Kensington window. $7\frac{1}{2} \times 12\frac{1}{4}$ in.

b. An Apollo. $10\frac{1}{4} \times 4$ in.

c. Procession of St. George. $11\frac{1}{2} \times 10\frac{1}{4}$ in.

Inscribed, E. B. J. to M. S.

Lent by MRS. STILLMAN.

215. TWENTY-FOUR STUDIES FOR "ARTHUR IN
AVALON." (See No. 124.)

Lent by the EXECUTORS OF THE ARTIST.

216. PORTRAIT OF A LADY. Oil. 24×18 in.

Lent by SIR CHARLES TURNER, K.C.I.E.

-
- 217.** TWENTY-TWO STUDIES FOR "ARTHUR IN AVALON." (See No. 124.)
Lent by the EXECUTORS OF THE ARTIST.
- 218.** THE APPARITION OF THE DEPARTED SOULS FROM EREBUS BEFORE ULYSSES. *Odyssey*, Book xi. Signed and dated, E. B. J., 1878. 45 × 45 in. Crayon.
Lent by MRS. DREW.
- 219.** ST MARY MAGDALEN, HEAD OF. Oil. (*Unfinished*). 19 × 15 in.
Lent by JOHN T. MIDDLEMORE, ESQ.
-

IN CENTRAL HALL.

ARRAS TAPESTRIES FROM STANMORE HALL.

Lent by W. K. D'ARCY, ESQ.

These tapestries (designed in 1893) from Stanmore Hall were executed from the cartoons of Sir Edward Burne-Jones under the supervision of Mr. William Morris, who also designed the architectural features of the room in which they hang. They are six in number, and represent successive incidents in the story of the Quest of the San Grael. In the room at Stanmore the six "Verdures" inscribed with legends and showing the shields and arms of King Arthur's knights hang beneath the subjects to which they belong. The inscriptions are:—

- 220.** "How King Arthur sat in his hall at the high tide of Pentecost, and how the whole round table was there assembled, when there entered to them a damsel, and called upon the Knights to take upon them the quest of the San Grael; whereof was great stir and wonder amongst them of the Round Table, both the King and his Knights."

-
- 221.** "How after that the damsel had bidden the Knights of the Round Table to seek the San Grael, they departed on the quest, whatever might befall."
- 222.** "That of them that departed, these are the chiefest:—Sir Gawaine, Sir Lancelot of the Lake, Sir Hector de Marys, Sir Bors de Ganys, Sir Perceval, and Sir Galahad."
- 223.** "How Sir Gawaine and Sir Ywayne went their ways to seek the San Grael, but might nowise attain to the sight of it, but were brought to shame, because of the evil life which they had led aforetime."
- 224.** "Of the quest of Lancelot of the Lake, and how he rode the wild wood and came to a chapel, wherein was the San Grael; but because of his sins he might not enter, but fell asleep before the holy things, and was put to shame in unseemly wise."
- 225.** The Vision of the San Grael. In the centre stand three angels, and to their left the kneeling figure of Sir Galahad, gazing through the open door of the chapel. On the right of the angels are Sir Bors and Sir Perceval.
-

ENGRAVINGS IN BALCONY.

226. VESPERTINA QUIES.

Etching by E. Boilvin of No. 135.

Lent by MESSRS. A. TOOTH AND SONS.

227. THE ANNUNCIATION.

Etching by F. Jasinski of No. 86.

Lent by MESSRS. A. TOOTH AND SONS.

228. THE GOLDEN STAIRS.

Etching by F. Jasinski of No. 108.

Lent by MESSRS. A. TOOTH AND SONS.

229. THE MIRROR OF VENUS.

Etching by F. Jasinski of No. 99.

Lent by MESSRS. A. TOOTH AND SONS.

230. FLORA.

Etching by E. Gaujean.

Lent by MESSRS. AGNEW AND SONS.

231. BIRTH OF GALATEA, "THE GODHEAD FIRES."

Mezzotint by C. W. Campbell of No. 132.

Lent by MESSRS. DUNTHORNE.

232. FLAMMA VESTALIS.

Etching by E. Gaujean of No. 129.

Lent by MESSRS. AGNEW AND SONS.

233. PAN AND PSYCHE.

Mezzotint by C. W. Campbell of No. 90.

Lent by MESSRS. DUNTHORNE.

234. A SYBIL.

Etching by C. Waltner.

Lent by MESSRS. AGNEW AND SONS.

235. LE CHANT D'AMOUR.

Engraving by R. Macbeth, A.R.A. of No. 109.

Lent by the FINE ART SOCIETY.

INDEX OF PICTURES.

- Adoration of the Magi (1861), 7
Altar of Hymen, the (1874), 25
Angel, an, 69
Annunciation, the, *oil* (1879), 86
Annunciation, the (1861), 8, 9, 55 ;
 (1863), 59
Arthur in Avalon (1880-1898), 124
Arthur in Avalon, design for, 150
Astrologia (1865), 17
Aurora (1896), 91
Autumn (1869), 88
- Backgammon Players, the (1861-2), 5
Beguiling of Merlin, the (1874), 68
Blessed Damosel, the, 4
Boat, the, 112
Briar-Rose, the (1871), 47, 48, 57
Burne-Jones, Miss Margaret (Mrs.
 Mackail) (1886), 87
Burne-Jones, Sir Edward, portraits,
 123, 125
- Caritas (1867), 105
Carr, Philip Comyns (1882), 67
Chant d'Amour (1873), 109
Chaucer's Dream of Good Women
 41 (1865-70), 44 (1865),
Cinderella (1863), 11
Circe, Wine of (see Wine of Circe)
Clara von Bork (1860), 22
Clerk Saunders (1861), 1
Cupid and Psyche, 58
Cupid and Psyche (1867), 137
- Danaë's Tower (1872), 31
Days of Creation (1876), 39
Depths of the Sea, the (1886), 101
Dies Domini (1880), 23
Dorigen of Bretagne (1871), 6
Drew, Miss Dorothy (1893), 73
- Elijah, 74
Evening Star (see Vesper)
- Fair Rosamond and Queen Eleanor
 (1862), 10
Fall of Lucifer, the (1894), 119
Fatima (1862), 50
Feast of Peleus, the (1872-81), 29
Fides (1871), 104
Flamma Vestalis (1896), 64
Flamma Vestalis (1886), 129
Forge of Cupid (1861), 40
- Garden of Pan, the (1886-7), 127
Garland, the (1866), 20, 26
Gaskell, Miss Amy (Mrs. Bonham),
 (1893), 85
Girl and Goldfish (1861), 2
Girl seated in a Meadow, 27
Golden Stairs, the (1880), 108
Graiaæ, the (1880), 43
Green Summer (1864), 38
- Hero (1875), 46
Hesperides, the (1873), 131
Hill Fairies, the, designs, 151

- Hope (1862), 28
 Hours, the (1882), 93
 King Cophetua and the Beggar Maid (1884), 98
 King Cophetua and the Beggar Maid, designs, 139, 140
 King's Wedding, the (1870), 14
 Landscape, 12, 30, 52
 Lancelot, Dream of (1896), 122
 Laus Veneris (1861), 15
 Laus Veneris (1873-5), 96
 Lewis, Miss Gertrude (1883), 70
 Lewis, Miss Katherine (1882-4), 77
 Love among the Ruins, *oil* (1894), 106
 Love and the Pilgrim (1896-7), 130
 Love disguised as Reason (1870), 54
 Love Scene (1862), 3
 Love's Wayfaring, 158
 Luna (1875), 110
 Madness of Sir Tristram (1862), 37
 Marriage of Psyche, the (1895), 133
 Marriage of Sir Tristram (1862), 34
 Mars, 212
 Merciful Knight, the (1863), 53
 Mermaid and Sea-Babies, 78
 Mermaid, the (1882), 33
 Mill, the (1870), 102
 Mirror of Venus (1875), 99
 Music (1875), 75
 Pan and Psyche, 61
 Pan and Psyche (1872-4), 90
 Perseus Series, 115, 117, 118, 120, 121
 Prioress's Tale, the (1865-98), 36
 Pygmalion and the Image, series of (1868-70), 126, 128, 132, 134
 Pyramus and Thisbe, 18
 Ring given to Venus (1872), 35
 Sacrifice to Hymen (1875), 32
 St. Barbara, St. Dorothea, and St. Agnes (1869), 107
 St. Cecilia (1870), 45
 St. Dorothea, 56
 St. George, 92
 St. George and the Dragon Series (1865-6), 66, 71, 94, 97, 100, 103, 113
 St. Mary Magdalene, 219
 St. Valentine's Morning (1863), 19
 Sibyl of Tibur, the (1877), 79
 Sidonia von Bork (1860), 24
 Sisters, the, 51
 Sleeping Beauty, the (1886-88), 62
 Spes (1871), 63
 Sponsa de Libano (1891), 136
 Spring (1869), 83
 Summer (1870), 84
 Tapestries, designs for, 187-190
 Temperantia (1872), 111
 Theophilus and the Angel (1863-7), 72
 Three Marias, the, 49
 Tree of Forgiveness, the (1882), 116
 Triumph of Love (1871), 16
 Venus Epithalamia (1871), 21
 Vesper or Evening Star (1872), 80; (1871), 82
 Vespertina Quies (1893), 135
 Viridis of Milan (1861), 13
 Wheel of Fortune, the, *water colour*, 76
 Wheel of Fortune, the, *oil* (1883), 95
 Windsor, The Lady (1893), 81
 Wine of Circe, the (1863-69), 65
 Winter (1870), 89
 Wizard, the, 42
 Zephyrus and Psyche (1865), 60

INDEX OF EXHIBITORS.

- AGNEW, Sir William, Bart., 96
Agnew and Sons, Messrs., 119, 230,
232, 234
Alma-Tadema, L., Esq., R.A., 162
Alma-Tadema, Mrs., 161
Arthur, T. G., Esq., 4
Austen, J. F., the Trustees of, 93
- Bacon, Sir Hickman, Bart., 142
Balfour, the Rt. Hon. A. J., M.P.,
95, 115, 117, 118, 120, 121
Battersea, The Lord, 108
Beddington, Mrs. Maurice, 135
Benson, Mrs. R. H., 31, 40, 43, 58, 61,
75, 101, 106, 140A
Birmingham, Corporation of, 74, 212
Bodley, G. F., Esq., A.R.A., 7, 8
Burne-Jones, Sir Edward, Bart., Ex-
ecutors of, 35, 69, 124, 138, 139,
143, 145-149, 151-156, 163, 164,
168, 171, 173, 175, 177, 179, 180,
181, 183, 187, 188-191, 193-195,
202, 203, 207, 209, 215, 217
Burne-Jones, Sir Philip, Bart., 52, 125
Burne-Jones, Lady, 87, 123, 139,
187-190
- Carlisle, The Earl of, 23, 50, 56, 82,
86, 92
Carr, J. Comyns, Esq., 67, 141
Clayton, John R., Esq., 205
Clifford, Edward, Esq., 10
Cockerell, S. C., 160
Cockerell, S. P., Esq., 27
- Colnaghi, Messrs. P. and D., 166, 167,
211
Coltart, W., Esq., 38, 59
Colville, Lady, 36
Cooper, The Earl, K.G., 91
Coronio, Mrs., 37, 140, 178, 184, 185,
186
Crawshay, Mrs., 78
- D'Arcy, W. K., Esq., 220-225
Davey, The Lord, 129
Drew, Mrs., 73, 218
Dunthorne, R., 231, 253
- Egerton of Tatton, The Earl, 174
- Fine Art Society, 235
Fitzgerald, Mrs. W. J., 114, 199
Fletcher, J. Douglas, Esq., 83, 84, 88,
89
Foster, Miss Gertrude, 65
Freshfield, Douglas W., Esq., 16
- Galloway, Charles J., Esq., 32
Gaskell, Mrs., 85
Goldmann, C. Sidney, Esq., 64, 66,
71, 94, 97, 99, 100, 103, 113
Graham, Mrs. William, 46, 47, 48, 57
- Hamilton of Skene, Mrs., 90
Henderson, Alexander, Esq., M.P.,
39, 63, 104, 137
Henderson, H. W., Esq., 80
Hill, Gray, Esq., 107
Holder, Sir John, 5, 42

- Holland, Walter, Esq., 18
 Horner, J. F., Esq., 12, 14, 45
 Imrie, W., Esq., 116
 Ionides, Constantine A., Esq., 6, 102, 210
 Ionides, Mrs. A., 110
 Ismay, J. H., Esq., 109
- Jekyll, Col. H., 15, 112
- Kenrick, Rt. Hon. W., M.P., 29
 Knowles, Mrs., 28
- Labalmondière, Mrs., 201
 Leighton, The Hon. Eleanor Lady, 150
 Lewis, Lady, 33, 51, 70, 77, 144
 Liverpool, Lord Mayor and Corporation of, 136
- Mackail, Mrs., 62
 Mackenzie, Sir Kenneth Muir, K.C.B., 25, 30, 41, 79, 82, 192
 Marlborough, Lillian, Duchess of, 68, 127
 Mavrojani, S. A., Esq., 198
 Maxse, Miss Olive, 208
 Middlemore, John T., Esq., 53, 126, 128, 131, 132, 134, 219
 Mills, Richard, Esq., 9
- Murray, C. Fairfax, Esq., 2, 44, 142A, 172, 176, 200, 204
- Patmore, Mrs. Coventry, 197
 Pearson, Messrs. J. & Co., 157
 Pembroke, Gertrude, Countess of, 54, 60
- Radcliffe, Mrs., 49, 55
 Robertson, W. Graham, Esq., 22, 24, 122
- Schwann, J. F. Esq., 159
 Stillman, Mrs., 21, 212A, 214
 Stirling-Maxwell, Sir John, Bart., M.P., 165, 170
 Street, A. E., Esq., 11, 19, 34, 72, 196
 Sutherland, Mary, Duchess of, 130
- Theobald, H. S., Esq., 158, 206, 213
 Tooth, Messrs. Arthur and Sons, 20, 26, 133, 226-229
 Turner, Sir Charles A., K.C.I.E., 216
- Wantage, The Lord, V.C., 105, 111
 Watts, G. F., R.A., 3, 76
 Wells, H. I., R.A., 1, 13
 Wharnccliffe, The Earl of, 98
 White, Frederick A., Esq., 169
 Windsor, The Lord, 81

NEW GALLERY PUBLICATIONS.

DRAWINGS BY THE OLD MASTERS IN THE ROYAL LIBRARY AT WINDSOR, AND AT CHRIST CHURCH, OXFORD

PHOTOGRAPHIC Reproductions of one hundred and seventy-six examples from the designs of Lionardo da Vinci, Raphael, Michelangelo, and other Masters of the Italian, German, Dutch, and French Schools in the Windsor Collection, and also seventy-eight examples from the Collection at Christ Church, Oxford, may be obtained at the New Gallery. For particulars apply to the Secretary.

Catalogues of the Tudor, Guelph, Victorian, Early Italian, Venetian Art, Spanish, and Rossetti Exhibitions may be obtained, price 2s. 6d., bound 5s. Illustrated Catalogue of the Tudor Exhibition thirty shillings, of the Guelph Exhibition, two guineas.

62396

New Gallery Publications

PHOTOGRAPHS

THE following Photographs may be obtained from the Secretary of the New Gallery :—

A Portfolio containing Photographic Reproductions in Collotype of twenty-eight Pictures selected from the Early Italian Exhibition, price two guineas.

Photographs in Silver Print and Platinotype of some of the Pictures and Drawings exhibited in the Early Italian, Venetian, and Spanish Art Exhibition.

Photographs in Permanent Carbon of some of the Portraits exhibited in the Stuart, Tudor and Guelph Exhibitions.

Platinotype Reproductions of the works of **G. F. WATTS, R.A.**, Sir **EDWARD BURNE-JONES, Bart.**, and **D. G. ROSSETTI.**

A complete List will be forwarded on application.